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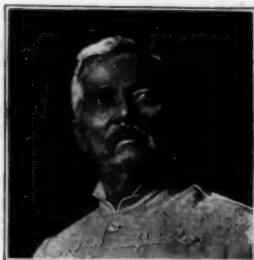
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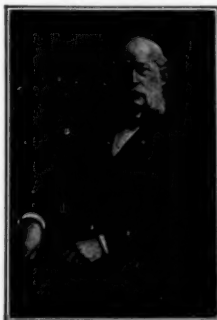
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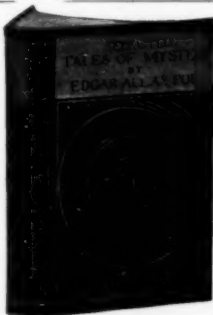
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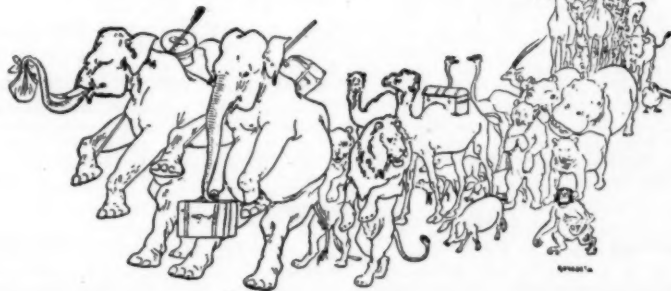
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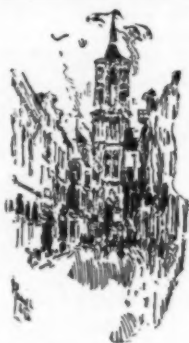
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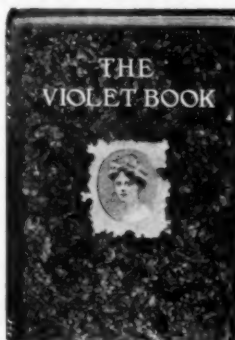
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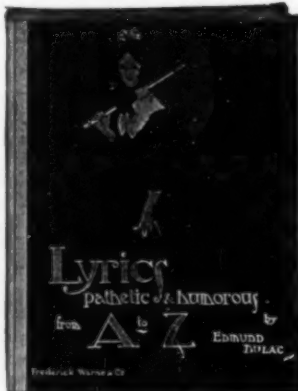
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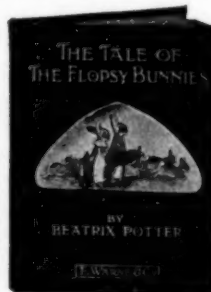
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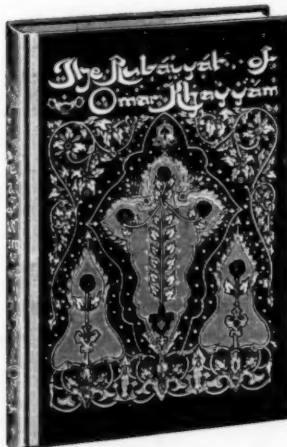
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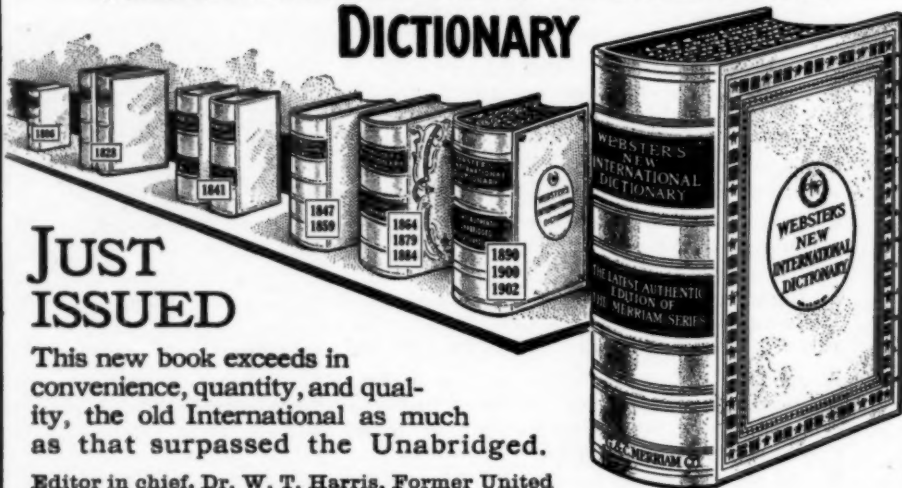
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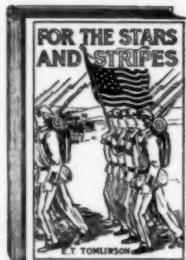
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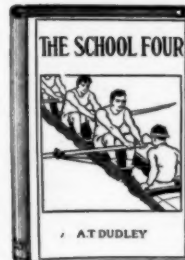
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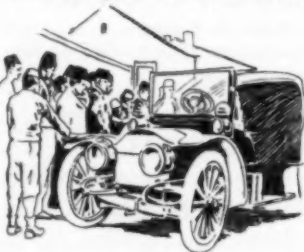
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## THE AMERICAN ACADEMY.

A good many persons, both in England and America, have toyed at times with the notion of founding an Academy which should reproduce the familiar French model in one or the other branch of the English-speaking world. It has been an interesting speculation, and, when coupled with the attempt to make a suitable selection of names deserving of academic distinction, has proved almost as fascinating as the attempt to make a list of the hundred (or some other number) best books. Either subject is one upon which almost everybody feels qualified to express a judgment, and readily lends itself to popular discussion. Ten years ago, what we called "the Academy game" was started first in this country, under the direction of a now long defunct literary journal, and an American Academy was constituted by grace of popular vote. The results of this *plébiscite* method were about as irrational as might have been expected. Mr. James Whitcomb Riley and Mr. Richard Harding Davis were elected to membership (much to their own astonishment, we may presume), while Colonel Higginson and Charles Eliot Norton were left in the outer darkness. "Mark Twain" received more votes than Mr. Henry James, and Frank Stockton more than Edmund Clarence Stedman. Moreover, as we pointed out at the time, the American list was entirely made up of men of letters in the narrower sense, whereas its French prototype included only nine representatives of *belles-lettres* in the total of forty names.

This newspaper Academy was, of course, only a matter for jest; but it so happened that

steps were being taken at the same time toward the organization of an academic body that should be really representative of American leadership, and not alone in the narrow field of literary achievement. The first step was taken in 1898, when the American Social Science Association nominated a small group of leaders to form the nucleus of a National Institute of Arts and Letters. The men thus nominated proceeded cautiously to enlarge their membership, eventually raising it to the number of two hundred and fifty, set as a limit. The next step was taken when the Institute, thus brought into existence, set about the organization of an Academy. The academicians were to be members of the Institute, and were to be fifty in number. The method of selection was carefully considered, and was as follows: Seven members were chosen by vote of the Institute; these seven elected eight others; the resulting fifteen elected five more, and the twenty thus brought together added ten others to their number. By similar procedure, the membership was still further raised until the limit was closely approached. There the matter rests; and thus the American Academy has come into existence, "not with observation," but none the less the embodiment of highly significant fact.

The best justification for the method employed, and the all-sufficient excuse for the being of the Academy, is found in the roll of its membership. The following list gives all the names up to the present date, including those of deceased members.

E. A. Abbey	*Bronson Howard
C. F. Adams	Julia Ward Howe
Henry Adams	W. D. Howells
*T. B. Aldrich	Henry James
John Bigelow	*Joseph Jefferson
E. H. Blashfield	R. U. Johnson
W. C. Brownell	John La Farge
John Burroughs	*Henry C. Lea
G. W. Cable	Henry Cabot Lodge
G. W. Chadwick	T. R. Lounsbury
W. M. Chase	H. W. Mabie
S. L. Clemens	*Edward MacDowell
Kenyon Cox	*C. F. McKim
*F. M. Crawford	A. T. Mahan
D. C. French	Brander Matthews
H. H. Furness	*D. G. Mitchell
*R. W. Gilder	W. V. Moody
B. L. Gildersleeve	John Muir
*D. C. Gilman	*C. E. Norton
A. T. Hadley	T. N. Page
*E. E. Hale	H. W. Parker
*J. C. Harris	J. F. Rhodes
Thomas Hastings	Theodore Roosevelt
*John Hay	*Augustus Saint-Gaudens
T. W. Higginson	*Carl Schurz
Winalow Homer	*E. C. Stedman

\* Deceased.

J. S. Sargent	Elihu Vedder
W. M. Sloane	J. Q. A. Ward
F. Hopkinson Smith	A. D. White
A. H. Thayer	Woodrow Wilson
Henry Van Dyke	G. E. Woodberry

Here are sixty-two names altogether, forty-five of them the names of living men, and the collective distinction of the list is deeply impressive. One may miss a well-known name here and there, and one may have doubts concerning the academic quality of a few of the names included; but the membership of the Academy as a whole is clearly representative of what is best in our intellectual and artistic life. A third of the names, more or less, belong to *belles-lettres* proper; the remaining two-thirds represent approximately the other fields of distinction recognized by the French Academy, and the fine arts other than literature, which the French Academy hardly recognizes at all.

This account of the organization is timely because, although the Academy has had an unobtrusive existence for some five years, it is to be more definitely and officially launched within the next few days. Following the precedent of the American Academy of Sciences, incorporated in 1868, it is about to obtain a charter by Act of Congress which will emphasize its national character. The annual meeting required by its constitution will be held December 13-14, at Washington; a reception by President Taft will be a feature of the occasion, and the papers read will be published as the first annual volume of proceedings.

It would be futile to attempt to indicate the probable course of the activities likely to be undertaken by the new Academy. One naturally inclines to quote from Matthew Arnold's classical essay on "The Literary Influence of Academies," and we have no doubt of the desirability of our possessing "an institution owing its existence to a national bent toward the things of the mind, towards culture, towards clearness, correctness, and propriety in thinking and speaking, and . . . which creates . . . a force of educated opinion," an institution which will tend to maintain a "high, correct standard in intellectual matters," which will discourage every "orthographical antic," every form of "ignorance and charlatanism," every manifestation of "the provincial spirit." Whether our own Academy will make for these ends, and for the promotion of that "urbanity" which we as a people so sadly need, remains to be disclosed. It is at least a cause for satisfaction that such a start has been made, seemingly in the right direction.



### RICHARD WATSON GILDER.

Mr. Gilder died on the eighteenth of November, at the age of sixty-five; and American literature is the poorer by one of its most conspicuous representatives. Born at Bordentown, N. J., February 8, 1844, he was the son of a clergyman who afterwards conducted a private school on Long Island, and in this institution the boy acquired the rudiments of his education. Aside from this elementary instruction, his education was self-acquired. He learned to set type when a child, and at the tender age of twelve was editor and publisher of a newspaper. In 1860 he joined with two other youths in the publication of a campaign newspaper in the interests of Bell and Everett. In 1863 he enlisted as a private in a Philadelphia company. After the war, he studied law, but soon abandoned it for journalism, becoming editor of two Newark newspapers. In 1870 he edited "Hours at Home" for a few months, and later in that year joined with J. G. Holland in the editorship of "Scribner's Monthly," then just established. In 1881, when Mr. Holland died, the magazine was reorganized, re-named "The Century," and Mr. Gilder became editor-in-chief. It is by this title that he has been known to the country at large for nearly thirty years. As a man of letters he is classified among the poets, although his prose work is by no means inconsiderable. His verse fills many small volumes, and is of sufficient importance to insure him a high rank among the men who fall just short of being reckoned the major poets of America. It is verse that lacks somewhat in substance and virility, that rarely strikes the inevitable lyric note, but that appeals strongly to the cultivated intelligence by virtue of its qualities of intellectual distinction, artistic feeling, and exalted idealism. But Mr. Gilder has been much more than a man of letters, and he is cherished as an example of the good citizen by thousands who very likely have never read a page of his poetry. Wherever his home might be, in New York or in the Berkshires or near Buzzard's Bay, he always felt himself a member of a community toward which he had social obligations. Perhaps the most important civic work done by him was as chairman of the New York Tenement House Commission; but mention must also be made of his activities in connection with civil service reform, with kindergarten and settlement work, and as president of the City Club of New York. He also did stout service for literature and art in his work for the Copyright League, the Authors' Club, and various art associations, local and national. He was one of the first members chosen for the American Academy of Arts and Letters, of which we speak elsewhere in this issue. Personally, he was one of the most companionable and lovable of men, and few are privileged to enjoy such friendships as were his. We do not particularly mean by this his intimacy with public characters — of which Grover Cleveland and Joseph

Jefferson are perhaps the most conspicuous examples — but the relations which he established with countless lesser persons, who knew him well enough to know how genuine was his nature, how unflinching were his sympathies, and how absolute was his devotion to goodness and truth and beauty. Those who now mourn his untimely death will grieve for him more as a personal friend than as a lost public leader; and to say this is to offer the best tribute to his memory.

### CASUAL COMMENT.

MR. GILDER'S MOST LASTING MONUMENT, with all his varied activities and achievements, will undoubtedly be the half-hundred and more volumes of the magazine he so successfully edited from its establishment in 1881 to the day of his death. If there are such persons as "born editors," he was one. He had taste, industry, literary instincts, and many practical qualities not easy to define but indispensable to the successful purveyor of literary wares. He had a keen sense of values, and was ever on the alert to secure the worthiest and best (meaning the best for his purposes) in the literary market. A reported utterance of his concerning the chances of a young and unknown writer with the editors of leading periodicals is of interest. "The new writer," he asserted, "has every chance. The competition for good matter is too great to allow an editor to pass over any manuscript without consideration. The hope of every editor is that he may be able to secure some new light in the literary sky. He is so anxious to do this that he often exaggerates the discovery of some slight talent. He is always discovering that he has made mistakes in the past, and I have said that an editor's hell is paved with the manuscripts which he has rejected, but which he wishes he had accepted. He has turned them down only to find that some other editor has discovered genius in them. The result is that he is afraid he may miss finding the spark of genius in the new manuscripts before him, and he often gives the new writers too much chance." There is, undoubtedly, truth in this; yet we fancy Mr. Gilder, if pressed, would have testified that his editorial remorse was less frequently called out by the things he had turned down and wished he had accepted than by the things he had accepted and wished he had turned down. It was George William Curtis, we believe, who said that an editor was nearly always right in declining a manuscript.

THE LATE DR. WILLIAM T. HARRIS, who died last month at the age of seventy-four, fell just short of being a philosopher or a poet because he chose to be an educator — or was turned into the pedagogic path by the fate that seems so inexorably to decide for us what we shall do and be. Born in Connecticut and educated at Phillips Academy, Andover, and at Yale, he won his laurels as educator at St. Louis,

whose public school system he planned and directed with distinguished success. His twenty years' service as U. S. Commissioner of Education increased his fame, and meantime his writings and lectures on philosophy and literature, as well as on education, brought him recognition as a thorough scholar and a profound thinker. Not the least of his titles to renown was his mastery of the Hegelian philosophy, of which he became noted as the leading exponent in this country. He founded the Philosophie Society of St. Louis, was prominent in the Concord School of Philosophy, and started the "Journal of Speculative Philosophy." Noteworthy among his published works is "The Spiritual Sense of Dante's Divine Comedy." Since 1900 he had been the editor-in-chief of Webster's Dictionary, whose recent re-issue in much enlarged and improved form as "The New International," shows unmistakably the touches of his master-hand — most conspicuously, perhaps, in the novel two-story page with its object-lesson in differentiation and judicious subordination. The end crowns the work, and, in this instance, the work crowns the end of Dr. Harris's useful life.

THE AUGUSTAN AGE OF JUVENILE LITERATURE will always be the age of our childhood. No subsequent period has equalled it; no future era will be comparable with it. A correspondent of a New York newspaper, referring to the late sixties of the nineteenth century, makes the assertion (amazing to those of us who chanced to be born in that golden age) that "there were few children's books then, and most of them were of little account." What a mistake! There were the absurdly delightful "Rollo Books" — absurdly delightful, because written in that didactic, condescending tone that ought to have repelled — and the ever-enchanted fairy tales of the Grimm brothers, and the splendid "Arabian Nights" (in wisely abridged form), and "Robinson Crusoe," and "The Swiss Family Robinson," and Miss Edgeworth's stories for children — some of them not half-bad reading, forty years ago — and a goodly number of other books that, either by design or accident, made a strong appeal to wide-eyed youth. Later generations of children have sung the praises of Henty and Fenn and the long-winded writer of the "Elsie Books," and more besides; but they are decidedly not the gods of our childhood. The polychromatic series of fairy books of Mr. Andrew Lang's manufacture may get themselves read, perhaps even with rapturous delight, by children who had not the good fortune to be born forty years ago; but not all the colors of the rainbow will give his volumes the charm (for us) of the immortal Grimm stories.

BOOKS THAT MUST BE READ IN CHILDHOOD, or the chance of enjoying them to the full will be forever lost, are unfortunately withheld from thousands of our hungry-souled, wide-eyed little ones, by reason of poverty or parental unwisdom or some culpable neglect from some quarter. Who that has

read and re-read in infancy the delightful fairy stories of the Grimm brothers can doubt that his whole after-life was made richer and more significant than if these delightfully real and at the same time marvellous tales had been kept from him until he had reached years of so-called discretion? The Lincoln (Nebraska) Public Library is doing good work in guarding, so far as may be, the children of that city from the calamity here indicated. "We all realize," writes the librarian in her latest Report, "that children are losing much pleasure and missing things that will be a source of regret to them all their lives if certain books are not read." (The meaning here is better than the syntax.) "The city superintendent of schools appointed a committee composed of three high-school teachers of English, three grade principals and the librarian to select a list of books that would be required reading for the seventh and eighth grades. These books were not to be books for information and instruction, but they were to instill a love of good literature and be valuable from the cultural side." An excellent move; but how much better it would be if the home and the parents could in every instance do what the library and the librarian and school-teachers are seeking to effect!

WRITING DOWN TO THE READER'S LEVEL is pretty sure to be resented by the reader, and by children not less than by their elders. In one of the books of the present season — Dr. George Hodges's "Garden of Eden" — the unfortunate attempt has again been made to re-tell some of the grand old Bible stories in language supposed to suit young readers. Charm and mystery and poetic truth are thus ruthlessly made to give place to flat incredibility and tiresome absurdity. The fact that the King James version of the Bible is in English such as was never spoken in everyday life is nothing against it as a work of literature. Homer's wonderful epics, with all their naturalness and directness of appeal, are written in Greek such as was never used by any branch of the Hellenic race — as Professor Mahaffy reminded us a year ago in his Lowell Institute lectures. Dr. Hodges must be able to recall, as so many of us can, the nameless charm and the unapproachable majesty of the Old Testament language as it falls on young and but half-understanding ears. Nor does the child wish to understand wholly; some margin must be left for the imagination. The poetry of the Bible, and in fact all poetry, appeals to children largely through the mere sound of the words — their rhythm and stateliness and their unusualness. Common language and words of one syllable the child can have in abundance without seeking them in poetry and romance.

THE PUBLIC LIBRARY AND THE GRATEFUL FARMER is the theme of an editorial note in a recent issue of "New York Libraries," a monthly journal just entering on its second year of intelligent service. A wealthy farmer living in the neighbor-

hood of a small city library had been disposed to look upon this purveyor of literature as a superfluity and a passing fad. But in a moment of sore perplexity and pressing need, when one of his valuable cows was sick and likely to die, the scornful farmer humbled his pride and sought counsel of the librarian, if perchance the latter might know of some book in his collection treating of bovine ailments and prescribing a remedy for such cases as the one in question. Surely enough, the desired work on veterinary science was soon forthcoming; its advice was followed, and the cow's life was saved. The farmer was properly grateful, and when, soon afterward, he fell sick, and, despite his nearness to the library, failed to find a cure for his disease, it was discovered, at the opening of his last will and testament, that he had left seventy-five thousand dollars to the institution that had saved his cow's life. As a fitting sequel to this true story, the editor makes room for a list of about seventy of the best books on agriculture now available for public libraries, a list selected by Professor Tuck of the State Agricultural College at Cornell, and undoubtedly trustworthy and valuable.

POLITICAL ORATORY AS LITERATURE does not appeal to most readers with irresistible attraction. Patrons of public libraries, especially where the open-shelf system prevails, must have noticed how seldom the volumes of even Burke's and Webster's speeches are missing from their places. And when we come to contemporary statesmen, the call for their public utterances, printed and bound, is even less clamorous. Some of Lincoln's addresses, notably his Gettysburg oration (which is not an example of political oratory at all), make excellent reading, and are read to some extent; but the ordinary effective harangue, however witty and telling it may have sounded to its hearers, proves to be woefully unstimulating when read in cold print. The eye is not caught by the same tricks that captivate the ear. Nevertheless, the publishers of Mr. Winston Spencer Churchill, M. P., are planning an issue of some of that brilliant parliamentarian's speeches, and the volume is likely to contain many clever thoughts cleverly expressed; for this gifted son of a talented American mother (and of a distinguished English father) has the art of expressing himself both pun-gently and picturesquely. But the ordinary reader gets all the printed politics he wishes from his daily newspaper.

LIBRARY ACTIVITY IN THE BLUE-GRASS STATE is displaying new energy, and the hope is cherished there that before long a library commission will be established and that there will be a rapid increase to the now scanty number of free public libraries. It is almost twenty years since the first library commission was appointed, in Massachusetts. The country at large soon "caught on" to the idea, and since 1890 thirty-two other states have followed the good example. Of these, no fewer than eight are in the South, and within the present year as many

as five of our commonwealths—namely, North Carolina, Tennessee, Texas, Utah, and Illinois—have fallen into line with the enlightened and progressive majority. At a late meeting of the Kentucky Educational Association Mr. William F. Yust, librarian of the Louisville Public Library, and president of the Kentucky Library Association, gave an address on "What a Library Commission will do for Kentucky." This address, now printed (and, we infer, obtainable of Mr. Yust) narrates the progress of the library commission movement, and tells what those interested are doing and hope to do for Kentucky.

THE MARKET VALUE OF MEREDITH MANUSCRIPTS is indicated by the recent sale of three of them to Mr. J. P. Morgan. The autograph manuscripts of "Diana of the Crossways," "Lord Ormont and his Aminta," and "An Amazing Marriage" were secured by Mr. Morgan for eight hundred pounds—not a remarkably high price compared with that commanded by the manuscripts of several of his predecessors in English fiction. A Dickens or Thackeray or Scott autograph novel would easily bring much more than one of Meredith's. It was a curious whim of this author to leave these literary treasures to an old servant, who can hardly have known their value in the market, nor have cherished them for their literary excellence. But he lost little time in converting the bequest into cash, and one can only hope that the middleman did not get the lion's share of the shekels. What a blessing for this ancient retainer that his master did not use a typewriter! Sad will be the lot of autograph-hunters when this machine shall have entirely driven out the pen.

THE HUMBUG OF DE LUXE EDITIONS has seldom been carried to such monstrous absurdity as in a recent instance that has caused some stir in the book-world of New York. A certain resident of that city, more opulent than wise, was persuaded to subscribe to a luxurious issue of the works of a certain book-writing ex-president of the United States, and was to pay sixty-six hundred dollars for the magnificently-bound set of volumes. But whether the gilt and the tooling were not lavish enough, or whether the reading matter proved disappointing, the fat-pursed and fat-witted subscriber demurred at the size of the bill and sought relief in the courts. The only comfort, however, that he derived from that source took the form of a rather caustic observation from the judge to the effect that anyone who would pay such a price for the books of even the author in question must be an incompetent.

WASHINGTON IRVING'S ESCAPE FROM LAW TO LITERATURE forms the subject of a very interesting note by Mr. George Haven Putnam, printed in the New York "Evening Post." After Irving's service as Minister to Spain, he returned to New York, and, discouraged about his prospects of literary success,



arranged to have a desk in the law-office of his brother, John Treat Irving. One morning he "came into his brother's office actually dancing with glee. 'Brother John,' he said, 'here is a fool of a publisher willing to pay me a thousand dollars a year for doing nothing. I shall not bother myself further with the troubles of the law; and . . . in his satisfaction he actually kicked over his desk.'" The "fool of a publisher" was Mr. Putnam's father; and the bargain he made with Irving proved highly advantageous to both parties. The house of Putnam has rendered distinguished service to the cause of letters, but seldom a greater one than in recalling Irving from the uncongenial pursuit of the law, and saving him to literature.

#### FROM LITERARY LONDON.

(Special Correspondence of THE DIAL.)

We are now in the very height of the London publishing season, and I am sorry to say that so far not a single vital book has been added to our literature. The book of the moment is Sir Ernest Shackleton's work, "The Heart of the Antarctic," which is being distributed simultaneously in every country in the world. One great London store, — and that an American one, for it is owned by Mr. Selfridge, — has devoted a window to a display of this work, and has draped piles of the volumes with flags in a manner that cannot fail to attract notice. The two huge volumes will doubtless have a good vogue among those who are interested in Polar Exploration. Meanwhile extensive negotiations have been going on over Commander Peary's book. Rival publishers have not shown any great eagerness to pay the large sum demanded, the fact being that the unfortunate controversy between Commander Peary and Dr. Cook has, it is felt, minimized the selling quality of Commander Peary's book, which would otherwise have received an enormous ovation here.

The books that are most conspicuous in the ordinary bookshops in London at this moment are what are known as color-books. The invention of the three-colored process of printing, and its development by Mr. Carl Hentschel, have been responsible for the existence of a wonderful array of these productions. They have usually been books descriptive of countries or of cities, such as Venice and Rome. I have received four such books on Venice and five on Rome, for example; and a fifth, entitled "The Color of Rome," has just reached me. But the business of producing illustrated guide-books in color seems to be rather overdone, in spite of the fact that the demand has been great and the sales very remunerative. The color-books of the season are now mainly in the realm of imagination. Mr. Arthur Rackham, the most popular of our illustrators in color, this year has five books, of which the most beautiful in my eyes is his edition of "Grimm's Fairy Tales," published here by the Constables;

although much is to be said for a translation, by that accomplished journalist Mr. W. L. Courtney, of Motte-Fouquet's "Undine." There are many other books illustrated in color; for example, there are no less than four color books of Shakespeare's Plays, issued on both sides of the Atlantic by the firm of Hodder & Stoughton, which has now started an American business, as your advertisement columns testify. Booksellers tell me that this firm's edition of FitzGerald's *Rubáiyát of Omar Khayyám*, with illustrations by Edmund Dulac, is selling here the best of all their books. Apart from such works, a walk through half a dozen London bookshops during this month of November conveys no definite impression of literary activity.

The Omar Khayyám Club of London has just had its fiftieth dinner. The Club was started seventeen years ago, by a few friends. It limited its members to fifty-nine, in consideration of the fact that Edward FitzGerald published his great poem in the year 1859. Now its membership is completed, and it has kept up its meetings with amazing vitality. Its guests, from year to year, have included nearly all the most eminent men of the day. The present Prime Minister of England, and the late Mr. John Hay, your Ambassador to St. James, have been among the guests. A new list of its members has just been circulated, and this indicates that all our leading writers have retained their membership. At our November meeting, Mr. Gilbert K. Chesterton was one of the wittiest of the speakers. In speaking of the interest which the Club appropriately took in wine, he told us that one of his nonconformist friends had assured him that when Christ turned water into wine at a marriage feast it was into a non-alcoholic beverage. "I cannot imagine," said Mr. Chesterton, "any such wilful waste of divine power."

We often hear complaints on this side against the American copyright law. It has not given English authors all that they hoped for, yet I had a concrete example furnished to me the other day of what it had done in a branch of literature not usually very remunerative — biography. Few more interesting series of books have been published in my time than Macmillan's "English Men of Letters." The first series, it will be remembered, was edited by Mr. John Morley, now Lord Morley of Blackburn. It included biographies of great writers of the past by some of the great writers of the Victorian era. After a long interval of years, the firm of Macmillan issued a "New Series" of the "English Men of Letters," but without Lord Morley's name as editor. It is no disparagement of the talent of these younger writers to say that they lack the scholarship and in many cases the fine qualities of style of their predecessors. Yet, curiously enough, they received, I am told, exactly double the amount for their work; and of this, fifty per cent was due to American copyright, the advantages of which came to us in the interval between the two series.



How much the English public really loves a lord, in spite of the attack upon the House of Peers that is now absorbing our attention, may be instanced by the treatment of our English newspapers of Lord Rosebery. Considered impartially, Lord Rosebery is a man of but very moderate talent. His brief occupancy of the position of Prime Minister of England was a great fiasco. As a writer of books, he has not the slightest importance. His "Napoleon: The Last Phase" was by no means a brilliant summary of the events it recorded. The other day he gave a lecture at Lichfield upon Dr. Johnson, in which he said the wrong thing at every turn. He declared, for example, that Johnson was a typical John Bull; and he spoke contemptuously of "Rasselas." Now we all know that Johnson was not a typical John Bull, and that "Rasselas" is an English classic. Yet such is the curious sycophancy of English journalism that our newspapers take Lord Rosebery seriously at every turn; they praise his dull books, and quote his utterances as if they were semi-inspired. The other day they were full of the fact that he had been down Fleet Street visiting the haunts of Dr. Johnson. Now there would be no harm whatever in his lordship paying a visit to Fleet Street, quite privately, but it was a pity that he should have taken two or three newspaper acquaintances with him. The result was, it was told all over the world the next morning that Lord Rosebery had dined at the "Cheshire Cheese," in Wine Office Court, Fleet Street; and thus one more lift is given to a fiction already too popular, especially with American visitors to London. There is not the slightest evidence that Dr. Johnson was ever in the "Cheshire Cheese." They will there show you his portrait, and a seat with a brass plate telling you that here he sat; but the "Cheshire Cheese" is not once mentioned in Boswell's Life of Johnson, and there is no good reason why Johnson should have visited it any more than fifty other taverns that were in these regions in his day. Johnson, like most men, had his favorite taverns; and although I should be happy to believe that the "Cheshire Cheese" was one of them, I decline to do so upon the one existing scrap of evidence. This piece of evidence is that of old Silas Redding, who fifty years ago declared, when a garrulous old man, that he had been informed that Johnson was in the habit of frequenting this tavern. Johnson's one extant house, in Gough Square, Fleet Street, is now used as a typefoundry. Its frontage is very much what it was in Johnson's day. It would be a fine thing if some rich man would buy this house and present it to the British nation. It would be excellent to have a Johnson Museum in London, in this centre. But as far as I am concerned, I am more interested in the project of a Johnson statue for London. I want it to be of colossal and imposing proportions, and I want it to stand looking up Fleet Street, although this would involve having its back to the church in which Johnson worshipped for many years. In that church of St. Clement Danes, they still show you the pew

in a gallery which the great man was wont to occupy. Some day, if ever I have the leisure, I propose to get together a strong committee, of names that will command respect, and set to work to collect no less than £3,000, in order to be able to commission this statue. Some of my friends in America may begin at once to save up their dollars for this meritorious project.

CLEMENT K. SHORTER.

## COMMUNICATION.

### SPELLING REFORM AND SCHOLARSHIP.

(To the Editor of THE DIAL.)

I should be much troubled if Professor Matthews really thought, as intimated in his communication in your last issue, that I misrepresented Professor Lounsbury. The spelling reform has always been a sort of "merry war." My mild jests at the "death rattle" and the "epicedium" of the movement may pair off with the "acanthology" of jibes at the ignorance of his opponents which I collected from Professor Lounsbury's pages, and which he doubtless would not wish us to take too seriously. It is true, however, that whatever satisfaction Professor Lounsbury may profess at the progress already accomplished, the general tone of his book is that of a prophet denouncing a perverse generation which will not receive the gospel. This was obviously all that my banter meant.

I am confident that Professor Lounsbury believes that I had not the slightest intention of sneering at his scholarship, which is not questioned, and is not confined to the history of English spelling. But his argument seemed to claim for that special form of scholarship the same kind of peremptory authority in this matter that we concede to a chemist or a geologist in their specialties. And my rejoinder was, and is, that the cases are not parallel. Spelling reform is not and cannot be made a matter of pure science, still less of historical English philology, especially when its advocates admit that they do not hope for a thoroughgoing and scientific reform. It involves many nice questions of taste, literary feeling, psychology of education, and practical consequences, in the decision of which the judgments of all thoughtful men, whatever their specialties, are entitled to consideration — even the opinions of those pariahs, the teachers of dead languages. An acquaintance with the past vagaries of English orthography is a formidable controversial weapon against opponents who are naïve enough to suppose that it has never varied. Professor Lounsbury uses it with great skill. But it does not justify him in assuming the tone of an expert in mathematics or physics addressing himself to laymen. The advisability of now confusing the virtually established practice of a generation, not to say a century, is not proved by descriptions of the confusion that reigned in the past. Many things were done in the past that would not be considered good precedents now. The necessity for knowing the detail of the past history of a question depends on the logical connection of past and present in the given case. In this case it is very slight.

PAUL SHOREY.

The University of Chicago,  
Nov. 18, 1909.

### The New Books.

#### RECOLLECTIONS OF A NONAGENARIAN.\*

Anyone who can look back over three-quarters of a century has the satisfaction of knowing that he has witnessed in that time more signal achievements in the arts and sciences, and in human progress generally, than have been effected in all the centuries of history before his birth. Mr. John Bigelow, who has just completed his ninety-second year, may well consider his reminiscences sufficiently memorable to deserve publication. In three ample volumes, of nearly 2000 pages, he gives to the world his "Retrospections of an Active Life," from infancy to his retirement, in 1867, from the diplomatic service, with a half-promise to continue the narrative down to the present time if life and strength are spared him.

We owe it to one of Mr. Bigelow's daughters that the "Retrospections" were made to include the writer's memories of his boyhood, memories which she had written down from dictation for the benefit of her own child, but which seemed to their author unworthy of a wider reading. But he acknowledges that his recollection of those very early incidents is fuller and clearer than of many subsequent and far more important events; and certain it is that he has revived those distant days with so much of realism, and even of romance, that the earlier chapters of his book far exceed, in interest for the general reader, the subsequent pages with their faithful record of public and political affairs that have long since ceased to be of the nature of burning issues, and can strongly appeal to those only whose memories or whose chosen studies invest the facts with a living significance.

Bristol, now Malden, or Malden-on-Hudson, in Ulster County, New York, was Mr. Bigelow's birthplace, and there he received what he felt to be the best part of his education. Twice he went away to school, and afterward studied at Trinity College (then Washington College), Hartford, and at Union College, Schenectady, where he took his bachelor's degree; but the little country school at home was, he says, the only educational institution where he was "conscious of receiving any thorough or conscientious instruction" from his teachers. The American college standard in his youth was, as everyone

knows, not high. Of the home influences at Bristol we learn considerable. A capable, sensible mother, and a father who successfully conducted ship-building and farming at the same time, and was known as "a good provider," reared their children in accordance with early New England principles. In the following passage the author touches on the religious side of this upbringing:

"I have said that my parents were Presbyterians. They were more than that: they were New England Presbyterians. They were more than that: they were Connecticut Presbyterians, and they meant to be just as good as a Connecticut Presbyterian can be. They were very strict about keeping the Sabbath. They ordinarily commenced their Sabbath Saturday afternoon, and not infrequently tried to make us remember that the Sabbath had commenced before our half-holiday had expired. They were not ascetical at all; on the contrary, they were always cheerful and sensible. They had, however, been brought up to distrust the influence of worldly pleasures and to estimate the moral efficacy of self-denial at a much higher figure than their own — or anybody else's — children ever did."

The book makes it clear that Connecticut Presbyterianism did not long meet the spiritual demands or answer the insistent queries of this child. Of his secular education it has already been said that formal instruction constituted no great part of it. The libraries, poor enough though they were, of the two colleges he attended, furnished him far more of intellectual food and stimulus than did the class-room exercises, and he seems always to have been a voracious and retentive reader. After graduation from Union College at eighteen, he chose the law for his profession, and obtained his legal training chiefly in a New York office, there being no law schools in those days. But the lure of literature — more immediately, of journalism — turned him aside from a promising practice in 1849, and he became part owner and joint editor, with the poet Bryant, of the New York "Evening Post." Bryant's influence on the young journalist may be judged from the following:

"In looking back upon my past life, I have been frequently impressed with a sense of my obligations to the superior standards by which I had from time to time the privilege of gauging my conduct. For full twenty years after my daily intercourse with Mr. Bryant terminated by my retirement from the *Evening Post* and absence from the country, I would find myself frequently testing things I had done or proposed to do by asking myself, How would Mr. Bryant act under similar circumstances? I rarely applied this test without receiving a clear and satisfactory answer. The influence which Mr. Bryant exerted over me by his example — he never gave advice — satisfies me that everyone undervalues the importance of his own example. In ordering our own lives, we are unconsciously ordering

\* RETROSPECTIONS OF AN ACTIVE LIFE. By John Bigelow. In three volumes. Illustrated. New York: The Baker & Taylor Co.

the lives of everybody else; for a wave of influence once projected by us never sleeps even when it has washed every shore."

Memories of our great statesman of the early and middle nineteenth century are scattered through Mr. Bigelow's volumes. Webster he heard speak in 1837 on the condition of the country; and he recalls the orator's presence of mind in calming an incipient panic in the crowded hall by raising his hand to invoke quiet and assuring the audience that nothing had broken but their own patience and the thread of his argument. John Quincy Adams was invited by the New York Historical Society to deliver an address in celebration of the jubilee of Washington's first inauguration, and his discourse, occupying two hours, is regarded by Mr. Bigelow as "the most impressive speech" he ever heard. It was the matter, not the manner, of this scholarly effort that won the hearer's favor; for Adams lacked the eloquence of Webster, Everett, and other noted speakers of his time. Naturally enough, there is a good deal of political history and reflection mingled with these reminiscences of famous statesmen and the times in which they lived. Always independent in his politics, Mr. Bigelow was a Democrat in early life, of the "Barnburner," not the "Hunker," variety; he took an active part in the election of Silas Wright to the governorship of New York, and was appointed by him an inspector of Sing Sing Prison, where he helped to effect some much-needed reforms. He joined the Free-Soil movement, worked for Fremont's election to the presidency, and even wrote a campaign life of that unsuccessful candidate.

In the autumn of 1858 Mr. Bigelow went with his family to Europe for a nineteen-months sojourn, and he devotes a long and most interesting chapter to what he did and saw and heard in France, Italy, and England. His deliberately-formed opinion of Gladstone, as recorded in his diary, is noteworthy.

"I think it will be found that Mr. Gladstone's power, like the late Daniel Webster's, consists more in his skill in using material than in his ability to provide it; that he is a manufacturer rather than a producer, and his wonderful faculty of clothing and adorning an idea or doctrine that has been put into his hands has tempted him to the publication of a great deal of learned nonsense, which would never have seen the light if he had anything like the same capacity for discovering truths that he has for propagating them when discovered. . . . But as a member of the Government he has been brought into contact with and partially into a state of dependence upon the Liberal party, who are counselled by two or three of the most ingenious and philosophic

politicians in England. They supply him with ideas, and he is fascinated by the scope afforded his resources for their development and propagation."

Soon after returning from Europe, Mr. Bigelow severed his connection with the "Evening Post" in order to devote himself to literary pursuits more attractive to him than journalism. The immediate project on which he had fixed his mind was a biography of Fénelon; but more urgent claims appear to have engrossed his attention, and the book on the Archbishop of Cambrai remained unwritten. The appointment as Consul-General at Paris, followed in three years by promotion to a higher office in the same capital—that of Minister to France—together with the distractions of the Civil War, may well have upset any prearranged plans. Mr. Bigelow's eminent service to his country in defeating the Confederate scheme for having a navy built in France, with the French Emperor's sanction or connivance, has long been a matter of history, and the full account of the affair may be read in his book, "France and the Confederate Navy." That our country had at Paris, in that critical time, so loyal, so alert, and so thoroughly capable a man to guard its interests, was indeed fortunate.

The "Retrospections," as they proceed, give place more and more to the author's wide and highly interesting correspondence with public men of distinction—that is, to their letters, only a few of Mr. Bigelow's being printed. Especially full and frequent are the letters from Charles Sumner, an intimate and valued friend. One trait of Sumner's, a very human weakness, the author takes occasion to note.

"Sumner cannot bear to have anyone talk as though anything could be found in books about literature and literary men that he did not know. I have seen him snap up poor Bemis, one of his satellites, and Mr. Lyman also, in a most ferocious way, for attempting to quote a book to him, as if he did not know it already. Indeed, such are the only occasions in my long acquaintance with him when he has ever appeared unamiable. But he was then an invalid of a kind that excuses everything."

Of Lincoln, whom the author warmly admired and energetically supported, he thus records his impressions:

"He seemed to me, nor was it in the least strange that he did, like a man utterly unconscious of the space which the President of the United States occupied that day in the history of the human race, and of the vast power for the exercise of which he had become personally responsible. This impression was strengthened by Mr. Lincoln's modest habit of disclaiming knowledge of affairs and familiarity with duties, and frequent avowals of ignorance, which, even where it exists, it is well for



a captain as far as possible to conceal from the public. . . . Lincoln's greatness must be sought for in the constituents of his moral nature. He was so modest by nature that he was perfectly content to walk behind any man who wished to walk before him. I do not know that history has made a record of the attainment of any corresponding eminence by any other man who so habitually, so constitutionally, did to others as he would have them do to him. . . . St. Paul hardly endured more indignities and buffetings without complaint."

Mr. Bigelow's almost life-long intimacy with Tilden, whose literary and financial executor he finally became, his activity in establishing the New York Public Library on its broad-based Astor, Lenox, and Tilden foundations, his manifold public services rendered and numerous offices held, his literary work, and many other matters, must be left to the book itself, and to its hoped-for sequel, to disclose. If a fault is prominent in his work, it lies in his too modest suppression of himself in favor of his many illustrious correspondents. More of his own way of looking at things, and less of his friends' epistolary account of them, would have been welcome. He even carries this complaisance so far in one place as to devote forty pages of fine print to a translation of Montalembert's essay on "The Triumph of the Union," and the three volumes together contain far less of his own writing than of his friends'. The result, in the bulk and cost of the work, is not eminently satisfactory. Of the author's easy and unstudied literary style, little need here be said. Its easiness is perhaps sometimes carried a bit too far in that familiar form of expression known to rhetoricians as "construction according to sense." In so voluminous a work misprints and slips of the pen are to be expected, and are found. One curious error, if it be an error, puzzles the reader. Describing a ball at Buckingham Palace, the author writes, or the printer prints: "I had the satisfaction of seeing Lord Lytton and Disraeli among the onlookers — the only well of literary eminence present that I recognized." Is this a veiled and far-fetched allusion to Spenser's "well of English undefyled," or is it only a misprint of *well* for *men*? In another place, where the famous marbles collected by the Marquis of Campana are under discussion, the Italian word *marchese* is repeatedly used as equivalent to *marchioness*, and *vice versa*. The many portraits and other illustrations in the book pleasantly arrest the reader's attention, and in general (barring the almost unavoidable minimum of minor blemishes) the work is a credit to all concerned in its production.

PERCY F. BICKNELL.

#### FARTHEST SOUTH.\*

When the future historian writes his account of Arctic and Antarctic explorations, he will put down the year 1909 as the *annus mirabilis*. He will record the discovery of the North Pole and of the South Magnetic Pole; he will recount how the finding of the South Pole dwindled to a paltry tantalizing century of miles; and if the Charcot Expedition, which has been in the South Polar regions for two years, and from which some news is daily expected, is successful, he will end his chapter by telling how the two great white spots on the globe, which for over a century have lured explorers to victory or to death, have been placed, like Keats's scientific rainbow, in the dull catalogue of common things. And, not least in his history of this wonderful year of Polar research and discovery, he will place the account of the British Antarctic Expedition led by Lieutenant Ernest H. Shackleton. Though Lieutenant Shackleton did not reach the coveted spot, he came within a hundred miles of it, and his party has the honor of having located the South Magnetic Pole. To that list of worthies who since 1773 have been sailing farther and farther south in search of the ultimate degree, — Captain James Cook, von Bellingshausen, Weddell, Balleny, Wilkes, Ross, and Borchgrevink, — must be added the name of the persistent young Englishman who has furthered our knowledge about the vast waste places beyond the Southern Cross, and has pushed human endurance to the uttermost that his end might be attained.

Lieutenant Shackleton's two massive volumes entitled "The Heart of the Antarctic" are conveniently divided. The first volume relates the story of the expedition; the second records the various scientific data gathered by the explorers. These data, narrating what was done in the domains of geology, biology, magnetism, meteorology, and physics, will have but little interest for the reader who is more concerned with the manner of getting the material than he is with the matter itself. Of the manner — the heroic efforts and the almost Promethean suffering of the men who made the remarkable journey — the first volume is sufficient for the most greedy lover of a tale of daring-do. The

\* THE HEART OF THE ANTARCTIC. Being the Story of the British Antarctic Expedition, 1907-1909. By E. H. Shackleton, C.V.O. With Introduction by Hugh Robert Mill, D.Sc.; and an Account of the First Journey to the South Magnetic Pole, by Professor T. W. Edgeworth Davis, F.R.S. In two volumes. With illustrations in color and in photogravure; also maps and charts. Philadelphia: J. B. Lippincott Co.



author is one of those venturesome spirits who, called by a keen thirst for scientific knowledge, by a love of adventure, and by the "lure of little voices," is fitted by nature to seek "the mysterious fascination of the unknown." Moreover, Lieutenant Shackleton has known these alluring regions since 1901, when he accompanied Lieutenant Scott on the notable "Discovery" expedition. Unfortunately, however, the author was invalided before the mission was ended; but his experience awakened in him a keen desire to outdo the efforts of his commander and to lead his own party into the land beyond the limits of the Great Ice Barrier plain. His story of his effort is peculiarly his own. Though the account of the final dash for the South Pole makes up but a bare fourth part of the book, it is impressive in its very roughness, for the author wrote it daily under almost inconceivable conditions, and publishes it without rubbing off a particle of the "rust that rather adorns and preserves" the original story.

Much of the first volume recounts the preparations made for the undertaking. These seemingly minor details make for a general interest in reading the book, for the reader soon sees that even the slightest oversight may mar the work of months or undermine the outcome of the general result. When the reader is finally launched on the "Nimrod," however, and is in winter quarters at McMurdo Sound, he finds himself in the heart of the book. Here, in 1908, one division of the party ascended the volcanic Mount Erebus and surveyed its various craters. "In the spring and summer of 1908-9 three sledging-parties left winter quarters; one went south and attained the most southerly latitude ever reached by man, another reached the South Magnetic Pole for the first time, and a third surveyed the mountain ranges west of McMurdo Sound."

The main result of the southern sledge-journey was that the party ascertained that

"A great chain of mountains extends from the 82nd parallel, south of McMurdo Sound, to the 86th parallel, trending in a south-easterly direction; that other great mountain ranges continue to the south and south-west, and that between them flows one of the largest glaciers in the world, leading to an inland plateau, the height of which, at latitude 88° South, is over 11,000 feet above sea level. This plateau presumably continues beyond the geographical South Pole, and extends from Cape Andre to the Pole."

The Great Ice Barrier is still a mystery, but Lieutenant Shackleton concluded from his observations that it is composed mainly of snow. The "Northern Party" of the expedition, in addition to discovering the Magnetic Pole, cor-

rected the existing map of Victoria Land. The results obtained by the "Western Party" seem to be of minor importance.

The view of Mount Erebus from the Nimrod's winter quarters is unequalled by any Arctic sight. These vivid glows from the volcano, with "the huge steam column that rises from the crater into the cold air shot up at times to a height of 3000 or 4000 feet before spreading out and receiving its line direction from the air-currents," and with the moon rising in the eastern sky so that the column "projected on the disc of the moon, with the great cloud travelling upward, not quietly, but impelled by force from below," must be a view that would encourage only the artists of the Titanic. This part of the expedition, aside from its scientific aspects, apparently impressed the party as the most stupendously grand and picturesque sight in the Antarctic land.

The "Southern Party," with Lieutenant Shackleton in command, began its southward march on October 29, and returned to quarters March 4, with the terse report "We have done our best." For this part of the task the most careful preparations had been made. The much advertised automobile was found impracticable, the wheels sinking to the body of the car and making progress impossible. Instead of the usual outfit of dogs, the author had procured eight Siberian ponies, trusting that their hardiness would withstand the rigors of the far South, and in case of shortage of food they would not be unacceptable as meat. Four of the animals soon succumbed, and the other four were partially disabled. Hence the final stage of the journey was made by man-power. On November 26 the party passed the "farthest South" previously reached by man. Here Lieutenant Shackleton makes this impressive entry:

"It falls to the lot of few men to view land not previously seen by human eyes, and it was with feelings of keen curiosity, not unmingled with awe, that we watched the new mountains rise from the great unknown that lay ahead of us. Mighty peaks they were, the eternal snows at their bases, and their rough-hewn forms rising high towards the sky. As the days wore on, and mountain after mountain came into view, grimly majestic, the consciousness of our insignificance seemed to grow upon us. We were but tiny black specks crawling slowly and painfully across the white plain, and bending our puny strength to the task of wresting from nature secrets preserved inviolate through all the ages."

On January 9 the party spent its last day outwards.

"We have shot our bolt, and the tale is latitude 88° 23' South. . . . At 4 A. M. we started south, with the Queen's Union Jack, a brass cylinder containing stamps

and documents to place at the furthest south point, camera, glasses, and compass. At 9 A. M. we were half running and half walking over a surface much hardened by the recent blizzard. We hoisted her Majesty's flag and the other Union Jack afterwards, and took possession of the plateau in the name of his Majesty. . . . There was no break in the plateau as it extended toward the Pole, and we feel sure that the goal we have failed to reach lies on this plain. We stayed only a few minutes, and then, taking the Queen's flag and eating our scanty meal as we went, we hurried back. . . . Homeward bound at last. Whatever regrets may be, we have done our best."

Lieutenant Shackleton's account of the gnawing hunger endured by the men when on their southern trip makes one of the most intense bits of reading in the book. "During the last weeks of the journey outward," he writes, "and the long march back, when our allowance of food had been reduced to 20 ounces per man a day, we really thought of little but food." Could the explorers have satisfied their hunger with their eyes, by viewing the crude though wondrously beautiful color-schemes of the Antarctic, they would have been fully satisfied. Marston, the artist of the expedition, places the colors before us in startling combinations.

"Bright blues and greens are seen in violent contrast with brilliant reds; and an accurate record of the colors displayed in a sunset, as seen over broken ice, would suggest to many people an impressionistic poster of the kind seen in the London streets. Words fail one in an attempt to describe the wildly *bizarre* effects observed on days when the sky was fiery red and pale green, merging into a deep blue overhead, and the snow-fields and rocks showed violet, green and white under the light of the moon."

These almost unearthly landscapes are reproduced with remarkable effect in the color-plates of the book. To speak of them in detail, or of the many wonderful photogravures, and the interesting maps and charts, is not necessary here. The mechanical features of the volumes are dignified and pleasing, as befits the impressive and thrilling character of the narrative. No one reading it will question its author's title to a place in the ranks of the Great Explorers.

H. E. COBLENTZ.

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#### MR. JAMES AND MR. PENNELL IN ITALY.\*

Certainly there is no book among those issued for this holiday season prouder in its garb, yet clothed in perfect taste, than the volume of "Italian Hours," by Mr. Henry James, printed at the Riverside Press. From the moment one glances at the rich cover, with its decoration

suggestive of Italian mosaic, one is sure of this much at least: a feast for the eyes. Neither the publishers, who provide the unexcelled printing for which they have a reputation, nor the illustrator, who produced the original crayon drawings from which the thirty-two full-page pictures are reproduced in color, disappoints one's expectations. Frankly, we like better the earlier styles of illustration associated with Mr. Pennell's name. We cherish even to-day a livelier enthusiasm for his drawings and etchings in black-and-white. Yet his colors command excellent effects, and we turn the pages here with vivid interest. The "Colonnade of St. Peter's, Rome" conveys admirably the due impression of sweep and space; the charm of romantic distances is not lacking in his "Castel Gandolfo." Mr. Pennell renders something of the grandeur of the Perugian prospect, and very much of the massive beauty of an Etruscan gateway to that wonderful little city. The pictures much more than justify themselves as glosses of the text by Mr. James. And if the illustrations most handsomely complement the text, nothing could be more appropriate than the stateliness of the book as a whole—the dignified page, the fair paper, the wide margins. Of these mechanical details it is impossible not to take note; yet one prefers not to insist upon them. They are not calculated to distract one's attention from the printed word: only to dignify that word. That is as it should be, in good book-making.

"Italian Hours" consists of a collection of some score of travel-papers composed in the years 1872-1909. Most of the essays seem to belong to the seventies and eighties. "The chapters of which this volume is composed have with few exceptions already been collected, and were then associated with others commemorative of other impressions of (no very extensive) excursions and wanderings," writes Mr. James in his preface. Thus the reader will recognize the opening chapter on Venice, and a later one entitled "Italy Revisited," as hailing from that familiar volume published twenty-five years ago in Boston, "Portraits of Places." The novelty of the present volume consists in the fact that "the notes on various visits to Italy are here for the first time exclusively placed together," to quote, once more, the preface. "I have not hesitated to amend my text, expressively," the traveller adds. There has, however, been little attempt to bring the chapters "down to date," unless it be in the addition of papers recording later impressions. This is not a substitute for

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\* ITALIAN HOURS. By Henry James. With illustrations in color by Joseph Pennell. Boston: Houghton Mifflin Co.

Baedeker: "The fond appeal of the observer concerned is all to aspects and appearances — above all to the intimate face of things as it mainly *used* to be."

So many of these Italian hours are given to Venice, there can be no great harm in the reviewer's almost neglecting the rest, which the reader will not fail to enjoy for himself. We wish to quote a few sentences from the first chapter of all, dated 1882. This is not the first chapter in point of time, however. "An Early Impression" is of ten years' older vintage. Mr. James writes thus of Venice in 1882:

"Everyone has been there: it is not forbidden however to speak of familiar things. There is nothing new to be said about her certainly, but the old is better than any novelty. It would be a sad day indeed when there should be something new to say. . . . I do not pretend to enlighten the reader; I pretend only to give a fillip to his memory."

Mr. James is too modest in this self-judgment. With more space available, it would be a grateful exercise to copy here some of his "certain little mental pictures." As it is, one need only observe that nothing can be much more interesting to the amateur of Jacobean literature than to read one impression after another, to note the enthusiasm of that dated 1872 (with its statement about "the mere use of one's eyes" being happiness enough), and the circumstance that the later James is one for whom Gautier's "visible world" is far from being adequate, in any literary sense. "Dear old Venice," he writes in 1899, "has lost her complexion, her figure, her reputation, her self-respect, and yet, with it all, has so puzzlingly not lost a shred of her attraction." The "certain little mental pictures" become increasingly technical, increasingly complex: that much is certain.

One of the anecdotes of Mr. Meredith which went the rounds at the time of his death, not so many months ago that the anecdote itself can be forgotten, is his remark upon the younger author's book, "The American Scene." "I enjoyed it immensely," said Mr. Meredith, or words to that effect. "But it is not really an 'American scene' at all: only a most delightful tour of Henry James's insides." One does not quite wish to apply the criticism to the present volume, and yet — when the time comes to evaluate these travel-sketches of a subtler sort, one is prompted to quote, without consciousness of malice, one of Mr. James's own sentences, occurring in "Roman Neighbourhoods." "The great thing in art is charm, and the great thing in charm is spontaneity." The dictum which the man of letters applies as a test of Domeni-

chino's painting might indubitably be applied, with meet reverence, to his own prose. "Spontaneity": the word is a good one; the thing itself is excellent. Perhaps it is more than one has a right to ask from so masterly an analyst of men and of places.

WARREN BARTON BLAKE.

#### THE SHIPS AND SAILORS OF OLD SALEM.\*

There is still magic in the name of the old city of Salem, once the commercial emporium of New England, now the outpost of summer villas of merchant princes, following the windings of the coast from Marblehead to Bar Harbor. The lover of romance associates it with "The House of the Seven Gables," the birthplace of its author, and the Custom House where in the interims of signing invoices and bills of lading he conceived the scheme of "The Scarlet Letter." The student of popular frenzies of superstition finds rich material in that wave of witchcraft which swept over Salem Village, and wonders why Cotton Mather and Judge Sewall did not recommend a vigorous application of the strap as a corrective of juvenile animosity towards estimable old ladies, instead of swallowing their absurd stories of pin-pricking, broom-riding, and evil-eye fixing. The lover of sane architecture still delights in studying the impressive colonial mansions, with their stately doorways and old-fashioned gardens which are among the most attractive features of the sedate old city. The musician recalls that Billings wrote the first American composition in his Salem tannery and chalked the notes of "Majesty" on the hides, and that General Oliver scored his "Coronation" there, little dreaming that the Christian world long after his death would rejoice in its exultant strains. Scientist and sailor have preserved the memory of the Salem Bowditch who first reduced navigation to an exact science and whose work is still the *vade mecum* of mariners the world over. The name of Salem recalls to the historian its Puritan settlement only eight years after the Pilgrim settlement of Plymouth colony, its glorious place in Revolutionary annals, and the romantic stories of lords and ladies who thronged the baronial mansion on Folly Hill, of dignified colonial governors, of Crowinshield mysteries and Derby exploits, of dames' school teachers, "marins" who sold molasses candy and the

\* THE SHIPS AND SAILORS OF OLD SALEM. The Record of a Brilliant Era of American Achievement. By Ralph D. Paine. Illustrated. Chicago: A. C. McClurg & Co.



famous iron pears baked in New Orleans molasses, and of the reduced noble lady who retrieved her fortunes by the invention and sale of "Black Jacks" and "Gibraltars," of which Hawthorne was so fond, and which are still to be obtained of her descendants in Salem streets. To the collectors of "antiques" the name suggests blue willow-ware and Chippendales, shell sugar-bowls and lustre pitchers, venerable high-boys, four-posters, and davenport, the private treasures in old garrets and public treasures in the East India Museum and in Essex Institute.

Salem thus presents diversified interests, according to the mood of the visitor; but it has been reserved for Mr. Ralph D. Paine, mousing among the dusty archives, to present Salem from its most fascinating point of view and one not generally considered and mostly forgotten. He has recalled in his book, "The Ships and Sailors of Old Salem," the crowning glory of the North Shore outpost, — for Salem ships and sailors, traversing uncharted seas in quest of gain and opening up new marts of trade, bringing honor to the flag in open naval engagement, or swooping down upon the enemy and devastating him in privateer attack, sum up its greatest achievements in commerce and romance, enterprise and heroism. It was Salem that first sent the American ensign into distant unexplored waters — to Japan, China, the Philippines, Guam, Sumatra, Arabia, the African coast, the Cape of Good Hope, the islands of the South Seas if not of all Kipling's seven seas. It is fortunate that Salem institutions have preserved the records of these achievements, but it is more fortunate still that Mr. Paine conceived the idea of ransacking dusty shelves and dingy chests, and securing these fascinating stories and making them public before they were defaced by time or their hiding-places were forgotten. His skilful hands have done the work well. He does not intrude himself unnecessarily upon the reader, but introduces the old pioneers of maritime adventure and lets the skippers and their crews tell their own stories in their own unvarnished way. And what marvellous yarns they spin! Again truth is stranger than fiction. It is not necessary to go to Marryat, Dana, Connolly, or Jacobs, for "thrillers" of the sea. Their sea-pictures of the fancy are outdone by these broad glowing canvases upon which the old captains, privateers, and pirates too, have told their stories. As the author says, "The materials for the plot of a modern novel of adventure may be found

condensed into a three-line entry of many an ancient log-book."

The maritime story of Salem is an epic, and one of the most interesting in American history; for Mr. Paine's volume is not alone a study in Salem records, it is a valuable contribution to the national history. These journals, logs, and documents of the sturdy old captains not merely show what an important part they played in the commercial development of the whole country and in defence of the flag at their mast-heads, they are tales of high adventure, romances of the sea, short stories which may be solidly enjoyed by all who love the ocean — and who have not at some time longed for a "life on the ocean wave" and a "home on the rolling deep"? It is a bulky epic of thirty-one cantos and over six hundred pages, richly illustrated with cuts and *facsimiles*; but no one need be deterred from reading by its length. It is a human document of entrancing interest. In these chapters Mr. Paine and his old sea-dogs tell the stories of those matchless clippers whose sails flecked every sea, and with whose disappearance the ocean has lost something of its picturesqueness; of battles fought with the pirates of the Spanish Main; of the privateers of 1776 and 1812, who so materially reduced the naval strength of Great Britain; of the pioneers of distant seas; of the old frigate *Essex*, which Salem shipbuilders gave to the government, and which fought so gallantly for "free-trade and sailors' rights"; of the first voyages to Japan; of the first arrival of an American ship at Guam, our accidental and serio-comic possession; of Nathaniel Bowditch and his "Practical Navigator"; of South Sea voyages; and of the romantic career of Frederick Townsend Ward, the young Salem soldier who became a Chinese mandarin. And to these Mr. Paine has added the logs and diaries of such famous ship-masters as Bertram, Russell, Derby, Crowninshield, Little, Silsbee, Cleveland, and others, interesting sidelights on Endicott and Hawthorne, and appendix historical documents of great value.

They were a hardy, robust, heroic lot, these old skippers, with something of the Puritan spirit manifesting itself in their remorseless discipline and sometimes harsh treatment of those who fell into their hands or were not prompt in obedience. But they played an important part in upbuilding Salem when New York and Boston were hardly known on the seas, and in maintaining the honor of the flag. There are still remnants of the old ships in Salem harbor, and



the warehouses which were piled with Salem's wealth in the old days, though rotting away, still stand on Salem wharves as if gazing out at sea and wondering why the old clippers are no longer rounding up from the under-world and heading to their doors with their treasure; but the story of its achievements and of its pristine glory has been preserved by Mr. Paine in permanent form and told in masterly fashion. There are few more engaging books for a winter evening around the fire than this record of "the brave days of old."

GEORGE P. UPTON.

#### THE OLD NEW YORK AND THE NEW.\*

It is natural that the year of the Hudson-Fulton celebration should yield a full crop of books about New York. The great city stopped to take breath and consider its historic past; the rest of the country went down to help the New Yorkers make holiday. And the canny publisher noted the chance to be timely, to convert the quickened interest in New York, Dutch and American, into a market for his wares. Three at least of these recent books about New York are of a character to appeal strongly to the holiday book-buyer, searching for something worth while in substance and attractive in appearance to bestow upon his friends.

The first of them is a faithful study of the manners and customs of the Dutch founders of New York, so entertainingly misrepresented by Washington Irving and rather neglected since his day. Miss Esther Singleton brings to her latest research a valuable background of related information; for she has already written a book about Dutch and Flemish furniture, and an interesting account of "Social New York under the Georges." Her "Dutch New York" fairly bristles with facts, documentary evidence, curious details culled from inventories, letters, and legal records; but they are all characteristic and interesting, logically arranged and succinctly related, so that they hold attention. Miss Singleton has very little to say of the geography of old New York, and not much of its commercial relations; it is the every-day life of the transplanted Dutch burghers that she

tries to reconstruct. They were just that, she explains; bringing with them to their new homes all their native customs and cherished possessions, — their massive "Kasten," with Delft and porcelain and silver to fill them, their voluminous and numerous petticoats and baggy breeches, their big ruffs and jewelled head-dresses, Great and Little Masters to hang on their walls, even tulips and hyacinths to plant in their gardens.

The very earliest settlers, of course, enjoyed no such luxuries. Miss Singleton devotes a preliminary chapter to their experiences, mostly taken verbatim from letters and diaries. A chapter on "New Amsterdam Housekeeping" details the daily life of the women, thoroughly old-world in its laborious devotion to cleanliness. There is also a chapter on servants, who certainly had a rough time of it in New Amsterdam, in spite of all the law could do in their defence; and one on education, flattering neither to schools, masters, nor pupils. Religion receives due attention, as do the curious and elaborate marriage customs which contrast oddly with traditions of Dutch thrift. One of the longest chapters in the text, and the majority of the illustrations, are devoted to the Dutch furniture. There are also several reproductions of old prints and of the paintings of the period. A handsome photogravure of Mayor Cornelius Steenwyck forms an appropriate frontispiece.

There are plenty of books about modern New York, but "The New New York" stands out among them, distinguished by the personality of both author and illustrator. Dr. John C. Van Dyke is an able and eminent art-critic, while his wonderful study of "The Desert" suggests more definitely what he will do here. Mr. Joseph Pennell's position as etcher and illustrator needs no comment, and some of his best work has had New York for its subject. For "The New New York" he has made a hundred sketches in black-and-white, and two dozen or so in pastel. These last are far less effective than the uncolored drawings; the method seems ill-adapted to most of the subjects chosen. But at least they add variety, — and surely variety is one of the chief qualities in any true picture of the new New York. In his preface, Dr. Van Dyke thus states the point of view agreed upon between author and illustrator as most significant: the representing of "the life and energy of its people projected upon the background of its commerce." In other words, they find New York interesting because it "just grew," and is still growing;

\* DUTCH NEW YORK. Manners and Customs of New Amsterdam in the Seventeenth Century. By Esther Singleton. Illustrated. New York: Dodd, Mead & Co.

THE NEW NEW YORK. A Commentary on the Place and the People. By John C. Van Dyke; illustrated by Joseph Pennell. New York: The Macmillan Co.

THE WATFARER IN NEW YORK. With Introduction by Edward S. Martin. New York: The Macmillan Co.

because it is essentially busy, hurried, crowded — a tremendous commercial force, with skyscrapers, bridges, tunnels, all on a vast and magnificent scale commensurate with its power and vitality. This thesis is brilliantly elaborated in an introductory chapter. There follows one entitled "Seasonal Impressions," full of subtle understanding of color, material and spiritual. Some of the other chapters are not as good. The impression made by a city is far more complex than that of a desert. Sometimes Dr. Van Dyke loses his way in New York. We are reminded of a statement in Mr. G. W. Stevens's "The Land of the Dollar": "The truth is that New York yields no impression. . . . It dazzles and it astonishes, but it does not make a picture." Certainly it does not always make a picture for Dr. Van Dyke. Sometimes it generalizes itself into any city; for example, much of the chapter on "Shops and Shopping" would apply equally well to London or Chicago. Often, too, a little picture is heavily framed in vague generalization.

"It is usually a more well-to-do class of people seated in the carriages and cabs than walks upon the side-walk, and perhaps it represents fashion or society better, since neither of them cares much for going about on foot in New York."

One loses interest in a paragraph beginning with so obvious a statement, but Dr. Van Dyke has a bad habit of beginning paragraphs in that way. We wish that he had been more consistently the artist, and less the omnivorous observer, conscientiously attempting to absorb everything that New York has to show him. But if occasionally "The New New York" strikes the level of mere information, as a whole it moves on a much higher plane, forming a significant, if over-weighted, impression of our New World metropolis, with its unique conception of municipal beauty, realized and to be realized in years to come — for the new New York is still very much in the making.

Last in our present group, we have "The Wayfarer in New York," a small but very comprehensive anthology, with a sprightly essay from Mr. Edward S. Martin, deftly contrived to put the reader in the mood for enjoying the extracts — whether or not compiled by Mr. Martin is not indicated. These are grouped geographically, under headings named from the different quarters of the city; and, roughly speaking, chronologically, for they run from the Battery progressively to the Bronx, — that is, from the old New York to the new. The compiler, whoever he be, has appreciated the fact that de-

scription, however picturesque, palls; and has made human interest the basis of his selection. The result is a vivid panorama of city life as our novelists, poets, newspaper reporters, historians, and other "wayfarers" have interpreted it, with many intentions and in varying mood.

EDITH KELLOGG DUNTON.

#### THE CHARM OF CHINA.\*

In writing a book on China, Mr. William Edgar Geil was wise in concentrating upon what has always been the great mystery of China — its Great Wall. This mystery Mr. Geil explored in the spirit of one profoundly impressed with his subject. There are times when he is almost lyrical in what he writes of this more than tenth wonder of the world, — for in his interpretation it is really more wonderful than all the "nine wonders" together. He has not attempted a sober scientific treatment of his subject, — although his pages reveal no lack of scholarly equipment, abundant accumulation of material, and a first-hand acquaintance with Chinese literature. He has chosen, rather, to blend his material into a narrative imbued with the charm of a fervid and enthusiastic style. The result is a dramatic and highly entertaining book. The author made the entire journey over the Great Wall, and his readers share in his admiration of its extent, its circuitousness, and the numberless interesting details of its origin and history. Thus "The Great Wall" becomes almost personified as the hero of a wonderful tale, and its builder, China, is individualized as some one of vast importance and achievement. He exalts them, indeed, into a sort of epic dignity. "The Martial Barrier of all under Heaven," in his rhapsodic phrase, "extends from the Yellow Sea past the Yellow River to the Yellow Sand, and thence on to the Big White Water. From the Yellow to the White is the course of our thoughts

\* *THE GREAT WALL OF CHINA.* By William Edgar Geil, F.R.G.S. Illustrated. New York: The Sturgis & Walton Company.

*THE FACE OF CHINA.* By E. G. Kemp, F.R.S.G.S. Illustrated by the author. New York: Duffield & Co.

*CHINA.* By Sir Henry Arthur Blake, G.C.M.G. Illustrated by Mortimer Menpes. New York: The Macmillan Co.

*COURT LIFE IN CHINA.* The Capital, its Officials and People. By Isaac Taylor Headland. Illustrated. New York: Fleming H. Revell Co.

*IN THE LAND OF THE BLUE GOWN.* By Mrs. Archibald Little. Illustrated. New York: D. Appleton & Co.

*THE CHINESE.* By John Stuart Thomson. Illustrated from photographs. Indianapolis: The Bobbs-Merrill Co.

*JOHN CHINAMAN, and a Few Others.* By E. H. Parker. Third edition. Illustrated. New York: E. P. Dutton & Co.

when looking westward. And many considerations pass through the mind. Will the Yellows go to the Whites and submerge them? Will it be from Yellow to White; or will it be that the White will become Yellow and that these people will ultimately predominate? Most of our thoughts, as we rode toward beautiful Kiayiikan, were about the movements of nations. We thought in empires." Mr. Geil's thoughts are indeed spacious, and though he does not make the Great Wall particularly a vantage-ground from which to speculate upon the future of the Chinese, he does hint that its vastness, even in decay, speaks of a people whose power has never slept. "Once the Great Barrier had three millions of soldiery behind it. Suppose these came once again to man the towers, with Maxims on the turrets and siege guns behind the Wall! Who would dare attack? But suppose they march forward, who can defend?" Mention must be made of the pictures, which are so numerous and so truly illustrative that they are in themselves a vivid presentation of this more than vivid book.

The charm of China is as potent now as ever to inspire books on the wonders, the mysteries, the anomalies, and the surprises of that far-eastern land. In Miss (or Mrs.) E. G. Kemp's handsome work entitled "The Face of China" we have the impressions and observations of a wide-awake and rather courageous woman who has twice journeyed through the central provinces, and has thrown herself on the courtesy and chivalry of the natives without finding her confidence misplaced. The soul of the far East she leaves it to others to study, and, if they can, to reproduce; while she is content, as she says, to set down faithfully the things she has seen, and thus perhaps induce some of her readers to visit the country for themselves. Also, as her title-page tells us, she gives "some account of the new schools, universities, missions, and the old religious sacred places of Confucianism, Buddhism, and Taoism." Most interesting and praiseworthy is China's immense respect for education, even for its own pedantic system, and still more so its now growing esteem for Western learning. The marvellous competitive examinations for scholarly rank and title — physical endurance tests they ought rather to be called — are described by the author, who has herself inspected the cells where the aspirants for honors suffer and even die in the three-days and nine-days intellectual combats. Cheerfully bright pictures of many colors, varied with sepia drawings, all of decided

artistic merit, are supplied with lavish hand, and render still more attractive a very inviting book. A glaringly misquoted line from Browning is the only slip of the pen we have discovered.

Mr. Mortimer Menpes has provided drawings — sixteen elaborately colored, and sixty-four in black and white — for one of his handsome "Crown Series" of large-page books, this time on "China," with text by Sir Henry Arthur Blake. The text of the book, with its modicum of geographical and historical matter, and its descriptions of Chinese manners and customs, some of them already well known to the western world, is little more than an excuse for the illustrations; but these are life-like and worthy of careful study. The subjects are well adapted to color-printing — to its defects as well as to its excellences. The clearness and apparent faithfulness of drawing, in the colored and uncolored pictures alike, reveal great care and skill. Occasion is taken to insert Lady Blake's address as president of a women's conference at Shanghai, in 1900, for the discussion of the home life of the women of China. Also extracts are given from the Report of the Singapore Commission appointed to consider the opium question. Both the author and the commissioners whom he quotes are evidently inclined to regard the protest against opium-importation as simply one more "unconsidered outburst of European sentiment." The book is an art work of merit, and (no negligible item to many buyers) of modest price.

"Court Life in China," by Professor Isaac Taylor Headland of the Peking University, gives itself largely to the praises (not undeserved) of the late Empress Dowager. Her obscure origin was naturally kept as secret as possible in her lifetime, but the author has discovered, he says, that she was one of the several children born to poor parents, and that in her childhood she carried the babies on her back, *à la chinoise*, and amused them with the simple toys sold at a cash or two apiece. Her lamented selection to grace the imperial court, where it was supposed she would ever afterward be dead to all the outside world, and her subsequent memorable experiences and achievements, are chronicled at length. In a chapter devoted to the reforms instituted by her, the author presents the opium question under a quite different light from that thrown on it in the book we have just noticed, and he regrets that the reformer's life was not spared until her beneficent plan had been completely carried out. The book also eulogizes the late



Emperor; but as the author was in a position to obtain full knowledge of what he wrote, there is little reason to dispute him. Chinese education is naturally a subject that interests him, and one in which he succeeds in interesting the reader. From Mrs. Headland's notebook he has drawn for information on Chinese women, and between them both they have made an excellent and an instructive book. It is well illustrated.

Mrs. Archibald Little has lived among the Chinese and has written several books about them. Her latest study of social conditions and peculiar customs in the Celestial Kingdom is entitled "In the Land of the Blue Gown." She well says that "each nation gets accustomed to its own short-comings, and has wide-open eyes for its neighbours," and she views the backwardness and the ignorance of China with a tolerance born of adequate consciousness of western defects and abuses. A welcome departure from most books on China is found in her long chapter devoted to "Life on a Farmstead," occupying more than a quarter of the entire volume. There is much that is primitive and delightful in Chinese rural life. A chapter on "Little Known Border Tribes," and one describing an anti-footbinding crusade, which seems to have met with some success, are also among the book's novelties. We are told that in 1906 the movement for unbound feet had progressed so far, thanks to official favor and imperial edict, that some ladies of fashion went to the extreme of stuffing their shoes to make their feet appear larger than they really were; and that at a crowded meeting in Shanghai a committee of Chinese men of influence took over the management of the reform from the foreign ladies who had hitherto directed it. Though foot-binding may still linger among the ignorant poor in remote districts, this abuse is thought by the author to have received its death-blow. Pictures from photographs are generously provided.

Under the simple title, "The Chinese," Mr. John Stuart Thomson has written a book of readable quality, pleasantly enlivened with incidents and anecdotes, and provided with numerous illustrations and a map. The opening chapter on "Daily Life of Foreigners in China" and the next following on "The Portuguese and Camoëns in China" are a little apart from the author's main subject; but when he proceeds to describe "Incidents of Daily Life among the Chinese," and to give examples of "Chinese Humor," he hits on some matters that are dis-

tinctive and worth while. One must, however, question his assertion that "half of the false hair used in America and Europe is gathered in China." Considerations of color and quality make this doubtful — although it really matters not at all, one way or the other. As an example of Chinese humor it is related that one Huan "had refused to join the local Triad Society in organizing opposition to an unpopular but powerful magistrate. He thereupon was asked for his reasons, and replied that he had ten. 'And what are they?' 'Two wives and eight children.'" There is a very western, not to say American, flavor to that; but the essence of humor is much the same all the world over. Mr. Thomson's opinion of the late Empress Dowager differs widely from Mr. Headland's. He speaks of her "banyan-like shade" and her "obstructionist" policy, and ascribes to her characteristics that are far from admirable. A chapter on "Chinese Art and Literature" — too big a subject for even an entire volume — contains some striking proverbial and epigrammatic native utterances. Speaking of the late ineffective Opium Conference at Shanghai, the author says: "We shall have other conferences, and America will call them until Britain keeps her word."

A third edition of Mr. E. H. Parker's "John Chinaman, and a Few Others" has made its appearance, nearly eight years after the book's first issue. It is of an anecdotal and amusing character, and (if one may credit the assertion of the writer himself) has met with cordial welcome as a banisher of dull care. In his preface to this edition the author writes: "I am proud to say that several scientific and professional men personally unknown to me have written to thank me for having contributed a mite to the gaiety of nations in publishing 'John Chinaman'; and I have reason to believe that at least one of them uses it as Darwin is stated to have used Mark Twain's 'Innocents Abroad,' — as a means of securing sleep in a jolly frame of mind when he feels overwrought." At any rate, Mr. Parker has lived in China, has mingled with the natives, and has studied their humors. He divides his matter into sixteen chapters, and each of these into numerous sub-sections, with plenty of dialogue and anecdote, so that his pages have that open, inviting look that all readers for pleasure know how to value. Pictures, too, abound, and a glossary is added for the benefit of those who like to have foreign terms convey a definite meaning.



## A PAGEANT OF FAIR WOMEN.\*

"Still with their fires Love tipt his keenest darts;  
As once they drew into two burning rings  
All beams of Love, melting the mighty hearts  
Of captains and of kings."

The type of woman to which Tennyson here has reference is the type that inspires not only the poet but the biographer. The famous woman is oftenest interesting because of the world's perennial interest in the theme of romantic love. The charming ladies whose sprightly memoirs are here under discussion possessed many and diverse talents, but they were all bountifully endowed with one — the talent for *l'amour*. They loved, perhaps not wisely, but with enthusiasm. They craved, also, position and power; and not infrequently they won them, shaping the affairs of men and the events of history. From them to the modern woman militant, striving to overcome mere man by physical force, horsewhipping prime ministers and scuffling with the police, is a far cry indeed. We point the contrast, without favoring the methods and manners of either class.

In the portly volume with the expressive title "Enchanters of Men," Miss Ethel Colburn Mayne has gathered together twenty-three typical examples of fascinating femininity grouped under five headings — "The Royal Mistress," "The Courtesan," "The Royal Lady," "The Star," and "The 'Egeria.'" In point of time, these charmers range from Diane de Poitiers and Bianca Capello, of the sixteenth century, to Jenny Lind and Evelina Hanska of the nineteenth. Strange company most of these enterprising ladies are for our virtuous Scandinavian songstress. The writer herself seems to be conscious of the incongruity; to her mind there is a lack of spice in Jenny Lind's exemplary history, as compared, for example, with

\* ENCHANTERS OF MEN. By Ethel Colburn Mayne. With twenty-four illustrations. Philadelphia: George W. Jacobs & Co.

MADAME DU BARRY. By H. Noel Williams. With portrait. New York: Charles Scribner's Sons.

A ROSE OF SAVOY. Marie Adelaide of Savoy, Duchesse de Bourgoyne, Mother of Louis XV. By H. Noel Williams. With seventeen illustrations. New York: Charles Scribner's Sons.

MADAME, MOTHER OF THE REGENT. 1652-1722. By Arvède Barine. Translated by Jeanne Mairot (Madame Charles Bigot). Illustrated. New York: G. P. Putnam's Sons.

A LADY OF THE OLD RÉGIME. By Ernest F. Henderson. Illustrated. New York: The Macmillan Co.

CHATEAUBRIAND AND HIS COURT OF WOMEN. By Francis Gribble. With six photogravure portraits. New York: Charles Scribner's Sons.

FAMOUS WOMEN OF FLORENCE. By Edgumbe Staley. Illustrated. New York: Charles Scribner's Sons.

that of Ninon de Lenclos, of Lola Montez, and of Adrienne Lecouvreur. The book contains a generous amount of reading matter, and portraits of all but one of the "enchanters," with Lord Byron and Henry of Navarre thrown in as congenial company.

One of the most seductive, and in some respects most amiable, of the "enchanters" portrayed in Miss Mayne's work has been chosen by Mr. H. Noel Williams as the subject of a much more elaborate study in his "Madame du Barry." This author of nearly a dozen books on famous French women has made himself so well known to readers of such memoirs that it will here suffice to say that the du Barry is treated with all his wonted diligence of research and entertaining style of narration. This last of the left-hand queens of France appeals to us by virtue of a certain goodness of heart and magnanimity of sentiment. Three times she interceded to save condemned persons from death; she was a generous giver, even when her means were small; she was always moved to indignant protest by the sight of cruelty or the neglect of suffering; and she was free from malice, and "had the virtue, rare, especially amongst her own sex, of never speaking ill of anyone." There is no lack of material from which to put together an account of this successful aspirant to the "glorious dishonor" of being a king's mistress, and her latest biographer appears to have made good use of his predecessors' labors. He closes his preface by thanking the Art Reproduction Company for assistance in selecting the portraits that appear in his volume, although the most diligent search fails to discover any but the frontispiece likeness, the same, by the way, that is found in Miss Mayne's book — the simpering miniature executed by Richard Cosway.

The portraits that may have been intended for the preceding volume appear in large numbers in another book by the same author, entitled "The Rose of Savoy." On the 7th December 1697, Marie Adelaide of Savoy, being then twelve years and a day old, was united in marriage to Louis of France, Duke of Burgundy, grandson of Louis the Fourteenth; and by him she became, in 1710, the mother of "the prettiest child in the world" (as she described him in a letter), the future Louis the Fifteenth of France. In his ample volume the prolific Mr. H. Noel Williams has told the story of this royal marriage, with its preliminaries and sequels, and has embellished the whole by the insertion of many portraits of contemporary celebrities. As there have come down to us

accounts of various flirtations and coquetries indulged in by this Rose of Savoy — even including an affair with the Abbé de Polignac — it is safe to conclude that her serious-minded spouse endured some unpleasant quarters of an hour before the two were cut off by an untimely death in 1712. "It would be difficult," says the author, "to find two persons more dissimilar in character than the young people who thus began their married life when their united ages scarcely exceeded thirty years." The young wife, who was an excellent mimic, went so far as to bring ridicule on her unhappy husband by her mimetic performances, which contributed to the gayety of the court, but not to the serenity of him who had espoused the Rose of Savoy.

Treating of the same period and the same court as the last-named book, the posthumous and not quite completed work of the late Mme. Charles Vincens ("Arvède Barine"), "Madame, Mother of the Regent," gives a cleverly-written account of a German princess married against her will to a French prince suspected of poisoning his first wife and more than suspected of not leading a highly virtuous life. She survived her husband by twenty-one years, and lived to see herself a decidedly important personage as mother of the Duke of Orleans, Regent upon the death of the Grand Monarch and before Louis the Fifteenth had attained to manhood. Although the writer has been complimented for her rare gift of making her various historic characters live and breathe before the reader's eyes, it is to us of the twentieth century a somewhat artificial, not easily imaginable, set of royalties and courtiers and king's mistresses and sycophantic hangers-on that make their exits and their entrances in this thoroughly French drama of the late seventeenth and early eighteenth century. The translation, from the pen of Madame Charles Bigot, is commendably fluent and readable; and she has, one infers, supplied the brief closing chapter left unwritten by the author. Twenty-four illustrations, mostly portraits, are scattered through the book.

By a coincidence not unusual in the book-world, another elaborate treatment of the same theme as that of the preceding volume appears at the same time. This is Mr. Ernest F. Henderson's lavishly illustrated and engagingly written volume, "A Lady of the Old Régime." In his pages the corpulent Elisabeth Charlotte (Liselotte they called her at home, in Heidelberg) appears as a very human, far from faultless, but extremely companionable sort of person; and she is made to paint her own good-natured

looking portrait from frequent passages out of her familiar correspondence. "There are many places in the Bible," she once wrote, "that say one must mortify the body; the Old and the New Testaments are full of it. But I think it is enough to bear patiently the evil that comes to us from the hand of God without torturing ourselves. I never could endure La Trappe." A contemporary diarist, quoted by Mr. Henderson, records the satirical epitaph composed on Madame: "Here lies idleness, the mother of all vice." But if she lacked energy and industry, partly for physical reasons (she complained in later life that it made her puff like a buffalo to walk across the floor), she succeeded, in her passive Germanly phlegmatic way, in being a good deal of a personage. Evidently her strength was to sit still.

From the practised pen of Mr. Francis Gribble there comes a readable and far from superfluous volume entitled "Chateaubriand and his Court of Women." An adequate life of this interesting man has hitherto been lacking in English, if not also in French itself. Doubtless the *Mémoires d'Outre-tombe* have generally been felt to cover the ground sufficiently well; but the recent discovery of many letters and other documents bearing on Chateaubriand's life has, as Mr. Gribble is justified in thinking, made it possible and desirable to produce a biography. The title he has chosen is explained in the author's preface, where he says: "It seems to follow that the time has come when a synoptic view of that career may at last be taken with some hope that the resulting picture will at once approximate to exactitude, and bring into due relief those romantic episodes in it to which Chateaubriand himself appears to have attached the most importance. What those episodes were may be inferred from the fact that, alike as a pilgrim to the Holy Land and as Secretary of State for Foreign Affairs, he wrote that his sole ambition was to 'win glory' in order that he might 'lay it at a woman's feet.'" His "court of women" includes Madame Récamier, Pauline de Beaumont, the Duchesse de Berry, and many others. The chapter devoted to his American travels is of especial interest to American readers. Portraits of Chateaubriand and five of his "court" are included in the volume.

In Mr. Edgumbe Staley's "Famous Women of Florence" there reappears one of the "enchancers of men" included in the first book in the present group, Bianca Capello — or Bianca de' Capelli, as Mr. Staley writes the name,

though he prefers to call her Bianca de' Medici in his chapter narrating her history and her connection with Francesco de' Medici. The other characters selected as types of Florentine womanhood are Beatrice de' Portinari, "the type of the New Woman in the dawn of the Renaissance"; Lucrezia de' Tornabuoni, "the most exalted exponent of the over-ruling power of woman for good"; Simonetta de' Cattanei, "the perfect model of woman's physical charms"; Giovanna degli Albizzi, "the example of a duteous daughter, the sympathetic wife of a man of fashion, and, with him, the highest standard of the civilization and refinement of the Renaissance"; Alessandra de' Machingi, the pathetic example of a shadowed life and a noble patience; and Lisa de' Gherardini, a person of happy nature and smiling face. These women, selected out of many that have appealed to the author in the course of his Florentine studies, have each a separate chapter, and are in most cases represented by a portrait. Index and bibliography give evidence of care in the book's making, although a list of fifty-five *errata* is also proof of carelessness in some quarter.

#### HOLIDAY PUBLICATIONS.

##### I.

#### BOOKS OF TRAVEL AND DESCRIPTION.

Everyone who loves a beautiful book will delight in the volume on "French Cathedrals," by Mrs. Elizabeth Robins Pennell, illustrated by Mr. Joseph Pennell, which appears in uniform binding with their "English Cathedrals" (Century Co.). Naturally, the illustrations receive first praise. One hundred and eighty-three of them, the title-page says there are; but more important than their number is the fact that the French Government has acquired the original drawings for the Luxembourg. Pen-drawings, wash-drawings, and etchings are reproduced in black and white, or black and tint. Various in scope, from details of screen or doorway to vistas of nave or transept and distant views of "tower and town," they present a series of views of each cathedral which gives a full impression from without and from within. One learns from them not only the features with which each great structure faces the world, as it were consciously, in the traditional view, but their unconscious and intrinsic character, surprised from unexpected points and revealed in the moods of different atmospheres. It is for further revelation of this essential character that the text is most admirable. Mrs. Pennell never wrote more charmingly, with reminiscence personal enough, never intrusively so. But more than fluent style and ample knowledge—which, though she

disclaims the technician's skill, is adequate to the reader's need—is the fact that she *feels* her churches. "There are churches," she says, "as there are men, who seem to impose on one the necessity, or at least the desire, to record the effect made by their personality, or individuality, in the course of long and close intimacy." These impressions are "deep and vivid" with her, and she records them sincerely and therefore convincingly. She sees in the French cathedral a democratic institution, not shut off, like the English in its close, but "the centre of the town and town life." "The people are as out of place in an English cathedral as in Buckingham palace; in a French cathedral or church they are as much at home as in their own cottage or garret." Her characterization of each famous edifice is penetrating, a challenge for agreement or disagreement. Amiens "has a serenity which is more in keeping with the spirit of Greek than of a Gothic beauty." Notre-Dame-de-Paris, for all its Gothic perfection, is "a church without a soul." Rheims "the magnificent" is "made for princes and princely rites," but she "cannot imagine anyone praying well at Rheims." She recurs most often to Chartres, the "House of Prayer," where "long lines of prophets and saints, in garments of flame, seem to set the cathedral all aglow with the fiery fervor of their love and praise." A necessary sequel of her love for the churches is her hatred of the "restorer." "A church," she says, "like a man or woman, ought to look the part it has played." Consequently the restorer, who removes the wrinkles of experience, is a falsifier. One cannot say a better word for text and illustrations than that they are worthy of each other,—competent, sincere, beautiful. The binding, in French blue cloth, half gilt, with the tracery of a rose window on the cover, is appropriate, if somewhat severely plain.

To travel with Mr. Howells would indeed be the perfection of journeying, and it is hard to suppress a pang of envy for any friend whom he happens to refer to as his companion. But, fortunately, Mr. Howells has that grace with his pen which includes himself among the realities he presents, and makes the illusion of listening to him, instead of reading, quite easy. In "Seven English Cities" (Harper), he is as gossippy and entertaining as ever. Liverpool, Manchester, and Sheffield receive his first attention; and he insists that in spite of the cavalier treatment these places usually receive from travellers, they are "worthy to be seen and known." A doubt with regard to Liverpool may still linger in the mind of the reader, for Mr. Howells scarcely justifies anything in it except St. George's Hall; but that may be only because, as he says, most of his memories of the place have been acquired since his visit. Or it may be because he is too much occupied in holding up the mirror to the "fond behavior of arriving Americans." But Manchester, with its parks, old-fashioned mansions, and dignified public buildings, and Sheffield, with its "dead forest" of chimneys, its Dukeries, and its Manor pathetic with memories of



Mary Queen of Scots, evidently deserve his plea. York, however, holds him longest. Here he is haunted less by the "clutter of incidents" of English history than by Roman associations, and "never can get enough" of the windows of the Minster. Marston Moor eluded him, but he was compensated by "the civility from everyone which had so ineffectively abetted his search." After a glimpse of Durham, "where the mediæval atmosphere is in perfect repair," he reaches Boston, a city in some respects unworthy of its New England descendant, especially in its ignorance of the places hallowed by the Pilgrims. Aberystwyth and Llandudno, Welsh watering-places with beautiful curving beaches and a perpetual supply of negro minstrels, complete the sacred number of his visitations. The Welsh he finds, not, according to their reputation, the "prize liars of the universe," but truthful — although valuable, — amiable, and admirably co-educated. The closing chapter on English character will cause some discussion. Are the English, as Mr. Howells thinks, really more courteous than Americans, and also more loyal, more united, and more charitable? The volume is furnished with an abundance of half-tones, which not only really illustrate it, but are accommodated in places just where they are wanted.

Mr. George Wharton Edwards has found in "Holland of To-day" a most congenial and remunerative field for his artistic endeavor. He knows the country and its people thoroughly, and is evidently an enthusiast on the subject of things Dutch. He has made for his book — for he is its author as well as illustrator — a series of beautiful studies of Dutch types in color, other less elaborate but no less artistic black-and-white sketches of figures, and many interesting drawings of Dutch cities, villages, canals, and farm-houses. The plates are not mere illustrations, — they are pictures, each a thing of beauty, and altogether setting forth a view of Holland which is striking, individual, inviting, and impressive. Considered as a picture book, this deserves to be one of the most successful of the season's output. It is unfortunate that Mr. Edwards chose to write the text to accompany his pictures; and more unfortunate, since he has so chosen, that his work should not have been skilfully edited. The impression left by the pictures is vivid, clear-cut, salient; the text is a confused and confusing mass of detail, the interesting parts jostling the commonplace, the arrangement illogical, a point of view fatally lacking, the effect incoherent. "Art, Ancient and Modern," for example, is the heading of one chapter, — a comprehensive enough topic, one would think, to fill the eighteen pages allotted to it. But the fishing industry, horse-racing, yacht clubs, cycling, skating, and marriage customs in Holland, are among the other subjects treated in that chapter. The book is full of information, undoubtedly reliable; but it overwhelms the hapless reader, who will turn with relief to the pictures, cheerfully forgiving Mr. Edwards his literary shortcomings for their sake. (Moffat, Yard & Co.)

Mr. Robert Haven Schauffler's magazine sketches of various German cities have been gathered into a volume entitled "Romantic Germany" (Century Co.), for which half-a-dozen German artists furnish illustrations in color and black-and-white. "In the surfeit of books on Germany," says Mr. Schauffler in his preface, "one subject has been strangely neglected, and that is — the land itself." And so he writes of the picturesque old towns, with their Gothic houses, mediæval courtyards, and turreted ring-walls, — towns that make one think of Germany as the land of the Nibelungenlied and Grimm's Fairy Tales, of gnomes and giants, of romance and poetry and magic. Dantzic, Rothenburg, Hildesheim, Meissen — all have distinct personalities for Mr. Schauffler, and he delineates their characters and interrelations most delightfully, as only a tried and discerning friend could do. Most of the older German cities, he explains, "are coy, and cover their charms with a cheap new veil." But for Mr. Schauffler the veil hides no secret charms; he understands them all, and makes them concrete for his readers, until they feel with him as if they were "walking bodily through the pages of Grimm." The pictures are in many styles, but all have been chosen with reference to the romantic note. Tested by novelty of view-point and charm of style, Mr. Schauffler's book has few rivals among recent volumes of travel-sketches.

A new and enlarged edition of Mr. John Muir's "Our National Parks" (Houghton) gives opportunity to express further appreciation of that remarkable work. Mr. Muir has suffered much at the hands of the "forty mile a day" tourist, but he still thinks that "the tendency nowadays to wander in wildernesses is delightful to see." Certainly his descriptions of the wild parks of the West, from the flower-covered tundras of Alaska to the sculptured walls of the Grand Cañon, will incite a genuine desire to wander in them. The Yellowstone Park he would have us know as he does — mountains, geysers, geology, and all — even to the climbing of Electric Peak in a thunder-storm, when "every hair of your head will stand up and hum and sing like an enthusiastic congregation." Of the Yosemite he writes still better, for it is his home and his pride. In this "Paradise that makes even the loss of Eden seem insignificant," he knows every rock, the name and habit of every stream and bird and flower. From his own experience he can say of the trees: "To learn how they live and behave in pure wilderness . . . you must love them and live with them, as free from schemes and cares and time as the trees themselves." Both laughable and pathetic is the story of his disappointment when he failed to persuade Emerson to spend a night with him under the stars. "The mountains are calling," he said; "run away!" But the "indoor philosophy" of Emerson's friends objected. "Mr. Emerson might take cold," and they consigned him to the hotel. "And to think," reflects Mr. Muir, "of this being a Boston choice! Sad commentary on culture and



the glorious transcendentalism!" Mr. Muir is the prophet of the American forests, and it is for us to see that he is our Isaiah with regard to them, and not our Jeremiah. His closing chapter, on the American forest, ought to be known by every citizen. The wantonness of destruction, the inadequacy of our laws, and the whole "bad, black business," is set forth with clearness and force, but without vituperation. This is as near as he comes to unduly strong language: "God has cared for these trees, saved them from drought, disease, avalanches, and a thousand straining, levelling tempests and floods; but he cannot save them from fools, — only Uncle Sam can do that." In the new edition, maps and tables increase the book's usefulness, and there are many half-tone illustrations showing forests, mountains, the Alpine flora of the Sierras, their beautiful trout streams, and a few of the native denizens of the Western wilds.

Miss Helen A. Clarke, author of "Browning's Italy" and "Browning's England," has proved her interest in the environment of the poets of her own land by a study of "Longfellow's Country" (Baker & Taylor Co.). From the quaintly-colored print of colonial houses and a scarlet-coated goodman on the cover, to the last of the well-printed octavo pages, the book is satisfying both to the eye and the mind. The fact that the subjects of many of the numerous half-tones are familiar adds to their interest. The subject-matter insures both popularity and appreciation by students; for not only does Miss Clarke do justice to the geographical phase of her subject, describing with especial vividness the beauties of the Acadian country and of old Cambridge, but she presents accurately the sources of most of the poems. Though "no Skald in song has told" the story of "The Skeleton in Armor," the "Saga of Eric the Red" is reviewed for possible suggestions and possible references to the New England coast, and to the reader's gratification the legends from which Hiawatha grew are repeated in full. If Miss Clarke makes it evident that Longfellow was not "slavishly accurate as to the succession of events" — or even as to the events themselves — she gives us all the more reason to credit him with originality. It may be disappointing to know that the Acadians did not live as ideal a life as Longfellow depicts, that the schooner wrecked on Norman's Woe was not the *Hesperus*, and that Paul Revere did not "stamp the earth" of the Charleston shore waiting for his signal. But on the whole the author adds more to the romance of the poems than she takes away, and the familiarity which results from her study breeds new love and admiration.

The rôle of author-illustrator is a difficult one, too often played badly; but Mr. Ernest Peixotto is competent for it, as he proves anew by his skilful conduct of his readers "Through the French Provinces" (Scribner). Sometimes he takes them by motor-boat, sometimes by motor-car, but always in the pleasant company of a traveller alert to discover picturesqueness hidden in out-of-the-way corners,

and able to impart his enthusiasms with the pen as well as with the tools of his own craft. His literary work is not at all remarkable, — only the graceful and agreeable relation of personal experiences and impressions, many of which are visualized, naturally with much more force and finish, in the illustrations. As an artist, Mr. Peixotto's first interest in rural France seems to be architecture; for nearly every picture represents a building or a group of buildings. Motor-boat excursions down the Seine from Poissy to Rouen and up the poplar-fringed Oise, trips to gay Parisian suburbs like "Robinson" or to little-known chateaux near Fontainebleau, motor journeys through the provinces, with stops at towns like Limoges, Carcassonne, Cordes, and Chinon, comprise Mr. Peixotto's inviting itinerary. The material-minded tourist will be glad to know that Mr. Peixotto is an epicure as well as an artist; he does not forget to tell which inns are comfortable, as well as which are picturesque. Indeed, his strong insistence on creature-comforts is a little amusing, though we refer to it here merely to call attention to the diversity of interests covered by his book.

The county of Worcestershire is the subject of one of those beautiful color-books that English artists and publishers are uniting nowadays to produce in great profusion. In this instance, Mr. Thomas Tyndale is the illustrator, Mr. A. G. Bradley his literary coadjutor, and Messrs. Macmillan Co. are the publishers. There are twenty-five alluring glimpses of English villages and country-sides, which go far to support Mr. Bradley's theory that Worcestershire deserves more than it gets of the tourist's attention; and there is a map to freshen one's geographical memory and at the same time to suggest feasible trips through the county. The text is a conventional *résumé*, historical and descriptive in about equal measure. As the storm-centre of the Civil Wars, Worcestershire has a romantic past affording ample material for the historical survey. Topographically, the river Severn and the Malvern hills lend it a certain distinction. Mr. Bradley does not deal much in superlatives, which is no doubt one important reason why his descriptions are pleasing. Again, he wisely assumes no responsibility for exhaustiveness, particularly where architectural or industrial details are concerned, but follows a leisurely course of his own, along the Severn and the Avon, and traverses more hastily the less picturesque north-east section, loitering in the little villages along the way to point out what he finds significant or characteristic in each of them. And in the same spirit of individualism Mr. Tyndale's pictures are painted.

A picturesque glimpse of a rarely visited portion of Northern Africa, namely, the state of Tripoli, is afforded by Mr. Charles Wellington Furlong's "The Gateway to the Sahara" (Scribner). Mr. Furlong is fortunate in having a very definite object in view, and more fortunate in having achieved it. Here is no ill-assorted guide-book miscellanea, no mass of unrelated detail passed on from an author bewildered by his conglomeration of notes, to a

reader certain to be even more bewildered. Instead, there is real insight into the unique fascination of the most unspoiled of the Barbary capitals, pictures, full of color and atmosphere, of its life and of the strange peoples who inhabit the oases and plateaus of Tripoli. The story of the Greek sponge-divers and of the esparto-pickers is told with vivid detail; and the same power to vitalize a narrative characterizes the account of a journey across the Sahara. Mr. Furlong has pointed, drawn, and photographed Tripoli, besides writing about it; and he has done all four things well. One of the important figures, both in pictures and text, is naturally the camel — "dignified, patient, defiant, imperturbable." Mr. Furlong understands the camel as he understands many other things oriental, and the chapter on "Camel Traits" is one of his cleverest. In this, as throughout the book, the transcription of Arab stories and proverbs adds greatly to the effect of local color.

The cathedral is always the heart of its city — the magnet that draws and holds the tourist. Its charm is too complex to be quickly exhausted. Each new angle of vision reveals fresh wonders, wrought by many minds and hands, in many periods. Somewhat thus does Miss Esther Singleton justify her choice of subject for the latest addition to a well-known series of compilations edited by her, — "Famous Cathedrals as Seen and Described by Great Writers" (Dodd, Mead & Co.). It was of course impossible to include in one volume all the notable cathedrals; so Miss Singleton has added to those universally agreed upon as the most celebrated, others that will offer to the reader the greatest possible variety of instruction and pleasure. A still more varied programme is secured by mingling architectural, descriptive, and historical selections, and including a few impressionistic pictures, like Mr. Arthur Symons's of Bourges, and Gautier's of St. Isaac. Each selection is accompanied by an excellent photograph of the cathedral in question. Altogether Miss Singleton has achieved an excellent handbook, interesting in itself and well adapted to introduce its readers to more detailed and less alluring studies of cathedral lore.

Book lovers who have an eye for richly-colored pictures, and are the better pleased if the scenes are grand and wonderful, will find their taste abundantly satisfied by the volume on Kashmir written by Sir Francis Younghusband, British Resident at Srinagar, and illustrated with seventy-five full-color reproductions of paintings by Major Molyneux. These views of the lofty peaks of the Himalayas, with wooded valleys or blue mountain streams or masses of gorgeous flowers in the foreground, are so lavishly and strikingly beautiful that they would be condemned as melodramatic if the text did not bear them out. Sir Francis's writing is much more than a gloss for the pictures, and fully describes the entire region, including its history, government, industries, and resources — especially its resources in the matter of recreation and sport. One cannot

close the book without exclaiming with Bernier, "In truth, the kingdom surpasses in beauty all that my warmest imagination had anticipated." The volume is a thick octavo, bound in dark red, half gilt, with a border suggestive of the designs of elaborate Indian textiles. (The Macmillan Co.)

#### HOLIDAY EDITIONS OF STANDARD BOOKS.

Surely no richer tribute could be paid by the artist brotherhood to a poet's memory than this centennial year has brought to Edward FitzGerald. At least five beautiful editions of the *Rubáiyát* have been published within three months; two of them ranking among the few most notable illustrated books of the year. A gold-and-white cover with fantastic and beautiful symbolic decorations is in harmony with the almost fairy-like beauty of the edition of Messrs. Hodder & Stoughton, for which Mr. Edmund Dulac has made the illustrations. The same artist's pictures for the "Arabian Nights" suggest what he will do here; but in the newer illustrations the element of grotesqueness is minimized, and the atmosphere of wonder and enchantment, of beauty, mystical, oriental, multi-colored, is enhanced. There are twenty pictures, some interpreting a stanza, some a line or a phrase. These are separately mounted on vellum-finished paper within rich gold borders that have the effect of frames. The text of the poem is printed in large clear type on pages with more formal decoration. In every respect the volume is mechanically worthy of the art which the illustrator has expended to make it a thing of beauty. — The "FitzGerald Centenary Edition" (T. Y. Crowell & Co.) is illustrated and decorated by another master of the craft, Mr. Willy Pogany. His designs, richly imaginative, very original, and full of oriental imagery and atmosphere, form an interesting contrast with those of Mr. Dulac. Mr. Pogany has lettered each stanza of the poem in a style suggesting Arabic characters, and made for each a special border in several colors. — The familiar designs of Mr. Gilbert James, with their quaint formality and curious detail, are the distinguishing feature of a third edition of FitzGerald's masterpiece, published by the Messrs. Macmillan. The pictures are reproduced in full color, and there are borders and other decorations in tint. An introduction and notes by Professor Reynold Alleyne Nicholson, lecturer in Persian at Cambridge University, gives to this edition scholarly as well as artistic distinction. — A less pretentious edition comes from the Messrs. J. B. Lippincott Co., with introduction, notes, and a life of Omar, by Mr. Joseph Jacobs, and illustrations and borders by Mr. Frank Brangwyn. The decorative work is very interesting, but the strong realism of the illustrations makes them rather repulsive to at least one reader. — Finally, we have another small edition, with Mr. Gilbert James's illustrations reproduced in tint, from Messrs. Paul Elder & Co. Like all this publisher's editions, it is attractively printed; it is on hand-made paper, and the board

covers are Japanese in effect, if Japan was not actually the source of the material used.

Of all Aubrey Beardsley's decorative work, his drawings for the "Morte D'Arthur" are generally conceded to be the finest. The original edition containing them was issued some sixteen years ago, in two volumes, and has, of course, long been out of print. All the original designs and illustrations are now reproduced in a one-volume edition (Dutton), limited to fifteen hundred copies printed from type. At present the popular taste runs to colored illustration, which modern processes of color-printing have made possible in such perfection; but black-and-white has a charm of its own, and Beardsley's reputation as one of the greatest artists in that medium is unquestioned. It is unnecessary to speak of his style, but readers unfamiliar with the first edition of the "Morte D'Arthur" will like to know that the present work contains twenty full-page illustrations, besides numberless chapter headings, page borders, head and tail pieces, and incidental decorations. As in the original edition, the text is that of Caxton, with modern spelling, and there is an introduction by Professor Rhys. The cover is embellished with a floral design by Beardsley, printed in gold on green cloth.

Two illustrated editions of Poe's "Tales" commemorate the centennial year of the author's birth. Messrs. G. P. Putnam's Sons issue them in a volume uniform with their illustrated edition of Poe's poems published last fall, and with two dozen half-tones from drawings by the same artist, Mr. Frederick Simpson Coburn. Mr. Coburn has already shown his ability to interpret Poe pictorially, and here as elsewhere the spirit of his drawings is in tune with the "grotesque and arabesque" humor of the text. — "Selected Tales of Mystery" (Lippincott) is the title chosen for the other edition, which is a stout royal octavo volume, sumptuously printed in large type, and strikingly illustrated in color by Mr. Byam Shaw. The cover design at once strikes the dominant notes of Mr. Shaw's work; it is intense in coloring, intense in realism, subtle in suggestion. No half-hearted appreciation of Poe's genius is possible to the reader of this edition. He will shiver and thrill perforce to the horror of Poe's grewsome inventions. He may dislike Mr. Shaw's pictures; he may decide that they disregard too much the mysticism of Poe, and make the horror of the tales too earthy. But he cannot fail to get a vivid and vital impression of some sort, that will, in one way or another, vivify and vitalize his impression of Poe. And that is one important mission of the illustrator's art.

Mr. Clifton Johnson, author-illustrator, has betaken himself and his camera to the Maine woods, and, following the trail broken by Thoreau on his three trips to the northern wilderness, has brought back some beautiful photographs of rushing streams, lonely log-camps, forest-bordered lakes, and woodland glens, with a few of campers and canoeists for variety. These, reproduced in half-tone, with a

photogravure for frontispiece, comprise the illustrative material in a new holiday edition of Thoreau's "The Maine Woods" (Crowell). Next to "Walden," this is probably Thoreau's most popular work. Mr. Johnson's landscapes make a delightful accompaniment to the descriptions; but it seems a trifle presumptuous to people Thoreau's wilds with figures obviously of to-day, quite unrelated to Thoreau and his narrative. A less heavily begilded cover would also, in our opinion, harmonize better with Thoreau's style and the taste of his admirers. Print and paper are excellent.

A dainty holiday edition of Lowell's famous country idyll, "The Courtin'," comes from the press of Messrs. Houghton Mifflin Co. A note of introduction explains how the poem came into being quite by accident, and was finished to meet the demands of its admirers for an end that did not exist. The full text of the poem is printed on pages decoratively bordered; and then follow pictures in color by Mr. Arthur I. Keller, illustrating it line by line. Finally, there is the facsimile of an original manuscript of the poem made by the author for a book of autographs. End-papers gay with Cupids and a novel cover complete a thoroughly artistic gift-book. Mr. Keller's work is, as usual, full of life and humor, and exquisite in finish and coloring. His incidental decorations are particularly clever in conception.

Quaint pictures, redolent with Christmas fun and frolic, gay in spirit and in coloring, old-time in flavor and very English, are the feature of a new edition of Washington Irving's "Old Christmas" (Dodd), that classic account of an old-fashioned English Yule-tide. The stage-coach and its passengers, the village choir, the Christmas ball, and the Christmas dinner — all are depicted by Mr. Cecil Aldin with wonderful spirit and much humor. On the front cover the stage-coach, its Christmas travellers laden with Christmas bundles, puts one immediately in the holiday mood — the right mood, surely, for enjoying what is to come. Even the small decorations are managed in a thoroughly original way. Altogether this is the most Christmas-like edition of "Old Christmas" that we remember to have seen.

#### ILLUSTRATED BOOKS OF FICTION.

Prominent among the season's illustrated novellettes is Mrs. Kate Douglas Wiggin's "Susanna and Sue" (Houghton). There are pictures in color by Mrs. Alice Barber Stephens, and delicately wrought chapter-headings by Mr. N. C. Wyeth, besides an especially designed cover and the inevitable page-borders. But the main thing is the story, which, if it is not one of Mrs. Wiggin's happiest efforts, is still thoroughly delightful, with its quaint and unusual setting, — a Shaker village in Maine, — its charming child heroine, and its simple, straightforward answer to one of the great questions of life. Susanna married in haste, and, having long repented at leisure, she suddenly decided to revolt. She chose as refuge a Shaker settlement, where she and her



little girl lived for several months, entering into the wholesome, if drab-colored, life of the community which brought queer questions to the child's lips, put new thoughts into the mother's heart, and finally sent her back, at Thanksgiving time, to the husband and son she had abandoned. The simple Shakers are drawn with thorough understanding, and little Sue is, like all Mrs. Wiggin's children, a very real and a very lovable child.

Mr. Ralph Henry Barbour has chosen "The Lilac Girl" as the title of his annual novelette for 1910, and the publishers (Lippincott) have bound it in lilac, with lilacs on the end-papers and title-page, besides appropriate marginal drawings and pictures in color. The tale, like all Mr. Barbour's, is unalloyed romance. The hero, being engaged in prospecting for gold, gets a fleeting glimpse of the heroine on the rear platform of an overland express, is mistaken by her for a train-robber, tells her that he loves her, inquires her name, promises to come for her, and receives as a pledge of her faith "a faded spray of purple lilac," all within a space of five minutes. And after many strange complications and stranger coincidences, he keeps his word, and wins the somewhat capricious heart of the Lilac Girl. The tale is at once sufficiently brief, improbable, and cleverly told, to make an hour or so pass pleasantly, and the setting is pretty enough to ensure the book's being a popular gift "from Him to Her."

"Where the Laborers are Few" (Harper) is the title of a delightful new "Old Chester Tale," which, with flowers on the cover, trees, brooks, and corn-fields in the page-margins, and three illustrations by Mrs. Alice Barber Stephens, makes a decidedly inviting gift-book. Dr. Lavender, Willy King, and the Jay "girls" reappear in the new story, whose chief character is a one-legged ex-trapeze-performer, stranded in Old Chester by an accident to his one remaining "limb," as the Jay girls chastely put it. When he appeared poor little Miss Jane Jay suddenly discovered that there was more in life than genteel poverty, afghans to knit, and pet cats to love and to mourn. What she did when the ex-trapeze-performer limped gayly away from Old Chester is left to the reader's imagination.

Pictures in color by Mr. Stanley M. Arthurs, and a preface "setting forth how and why the two tales are one," comprise the distinctive features of a holiday reprint of "Posson Jone" and "Père Raphaël," both prime favorites among Mr. George W. Cable's many delightful Creole stories. Mr. Cable explains how he found "Posson Jone" practically ready-made one day in Royal Street, New Orleans, and how, after being "kept many years in the closest companionship of Jules and the Parson by the flattering willingness of public audiences to hear their episode recounted," he finally "accused his blithe hero of having another story, as you might say, concealed on his person,"—and the sequel ensued. Mr. Arthurs's pictures are spirited, and the cover has the decorative touch that is expected of the artistic gift-book. (Scribner.)

Appropriately adorned with blue blossoms on cover and page-borders, Mrs. Frances Hodgson Burnett's "The Land of the Blue Flower" (Moffat, Yard & Co.) has the right appearance, as well as the right message, for Christmas. For the blue flower is the symbol of peace and good-will; in the land where it flourished there was no time to be angry or worried or idle or jealous; no place for gloom or misery. The allegory is simply and prettily told, and its symbolism runs quite in the trend of much modern thought. Mr. Sigismond de Ivanowski furnishes a very beautiful frontispiece.

"The Star of Love" (Appleton), by Mrs. Florence Morse Kingsley, is a novel based upon the Biblical story of Esther. Mr. Arthur E. Becher has made eight paintings to accompany it, which are reproduced in full color, and chapter headings in black-and-white. In outline, the story follows closely the Biblical narrative, which is amplified into an absorbing romance by the introduction of much picturesque detail and effective dialogue. The author is a close student of sacred history, and her first novel, as well as several succeeding ones, had a Biblical theme; though she is probably best known for that clever little commentary on the mysterious movements of Providence, "The Transfiguration of Miss Philura."

Under the striking caption, "The Ruinous Face" (Harper), Mr. Maurice Hewlett retells the familiar tale of Helen of Troy as the tragedy of a beautiful woman hungering for spiritual love, which, because of her overwhelming beauty, never came to her. Mr. Hewlett brings to this short story all the subtlety, suggestiveness, and finish that make his novels notable. Page borders, and reproductions of three famous paintings of the too-fair Helen, are the decorative features.

Admirers of the rather obvious humor of "Josiah Allen's Wife" (Miss Marietta Holly)—and they are legion—will rejoice to hear that, having followed the fortunes of Samantha at Saratoga, St. Louis, and around the world, they may now hear "Samantha on Children's Rights." Samantha's wit and wisdom on the rearing of the young are displayed in the course of a story full of children and fathers and mothers, whose varied relations are laughable one minute and tragic the next. As usual, Samantha recounts her experiences in spelling bewilderingly phonetic. (Dillingham.)

#### HOLIDAY ART BOOKS.

One more token of a genius come too late into his own is furnished by a beautifully illustrated quarto volume entitled "Simeon Solomon, an Appreciation," by Mrs. Julia Ellsworth Ford (New York: Frederick Fairchild Sherman). To the average reader, the name of Simeon Solomon conveys nothing; yet in his own time Rossetti and Swinburne befriended him warmly, and Burne-Jones spoke of him as "the rising genius," and called his designs "as imaginative as anything he had ever seen." The wonderful promise of his early work was never fulfilled; the same vivid imagination that marks his drawings



became, in his daily life, a restless fancy that led him into all sorts of dissipation, wrecked his friendships, and brought his career to a tragic close. Like Rossetti, Solomon was a poet-painter. His "Vision of Love Revealed in Sleep" has lately been twice reprinted, and his exquisite illustrations for "The Song of Songs" have appeared in a volume prepared for publication by Mrs. Ford. Now we have the "Appreciation," with numerous excellent reproductions of Solomon's art, — particularly of the ideal heads in chalk or pencil, of which he was so prolific in his second period, — and selected passages from the "Vision," with a critical introduction. All this indicates the awakening of popular interest, which Mrs. Ford's quarto will at once stimulate and gratify. There are twenty-three full-page reproductions in tint, which fully exhibit the strength and the weakness of Solomon's achievement. Except possibly in a dominant note of sadness, the artist's marred life does not in any way affect his work, which suggests that of Burne-Jones, at the same time that it is strongly original. Both the drawings and the poem will well repay the attention which Mrs. Ford asks for them, and which her competent criticism and well-proportioned exposition do much to focus.

Each year Miss Elisabeth Luther Cary becomes more widely known as an art critic with a keen appreciation of many types of work, and a suggestive and stimulating manner of imparting her ideas and opinions. Her latest work, "Artists Past and Present" (Moffat, Yard & Co.) contains a dozen "random studies" of as many artists, from Jan Steen to Miss Mary Cassatt. Most of them, however, are contemporary, — the only quality they have in common. One of the best sketches is that of Carl Larsson, the Swedish painter, with its pleasant mingling of biography and criticism. Alfred Stevens is treated almost entirely with reference to his color-schemes and his emphasis on costume; Jacques Callot — to go back to a seventeenth century engraver — is utilized for a study in temperament. An essay on "One Side of Modern German Painting" deals with its "resolute individualism, a determination to express the inner life of the artist, his temperament and predilections and his mood, at whatever cost of technical facility." That on "Two Spanish Painters" harks back to last winter's exhibitions of the work of Sorolla and Zuloaga. All are keen, penetrating, appreciative, and sensible. Three or four illustrations in tint accompany each study, and, with a tasteful cover, make the volume as attractive in appearance as it is stimulating in content.

"Christmas in Art" (Duffield) is the work of Mr. Frederick Keppel, the well-known connoisseur of prints and engravings. The many illustrations are chiefly reproductions of rare prints of the Nativity by fifteenth and sixteenth century artists; but there are some more familiar pictures. Each is accompanied by a paragraph of comment, skilfully contrived to bring out its essential quality or especial point of interest. The text discusses, in rambling,

informal fashion, the pictures and their artists, Christmas music and poetry, and quaint Christmas customs in many lands.

#### ILLUSTRATED NATURE BOOKS.

"Dutch Bulbs and Gardens" (Macmillan), with pictures in color by Miss Mima Nixon and text by the Misses Una Silberrad and Sophie Lyall, is naturally a book to delight all lovers of flowers and gardens; but the story of bulb-growing in Holland is entertaining enough to make a much wider appeal, and the authors have taken full advantage of that fact to introduce a variety of interests besides the horticultural one. The best time to see the gardens, it seems, is in June, when the great mass of the flowering is over, and individual beauties can be noticed, when the tall hedges are green, and the iris, ranunculus, early gladioli, and many lilies, in addition to the spring bulbs, are in bloom. And the way to see them is not in a hasty carriage drive, but in a leisurely walk with the bulb-grower through his domains. Then you will see not merely impressionistic splashes of wonderful blue or pink or yellow; but also the flowers. Of course the authors have visited the bulb-district many times and in different seasons. Miss Silberrad writes of the present-day aspects of the subject, while Miss Lyall tells of the hyacinth and tulip trades in their prime. The pictures, in generous number, show us the bulb-gardens in all their glow of multi-colored splendor, — until we quite forget Miss Silberrad's stern reminder that the blossoms are a mere incident, to be ruthlessly mown down before their beauty is spent; for the culture and sale of the ugly brown bulbs is the sole reason for the existence of so much loveliness.

Did the acquiring of a spade and a garden bring the "Hermit" who writes of "The Garden in the Wilderness" (Baker & Taylor Co.) facility with the pen? If so, it must be conceded that for literary purposes the spade is more potent than the sword. The title of the book is misleading, in respect that the author is a woman, and married, and in respect that the location of her garden is not a wilderness. To be literal, the "Hermit" and her husband are artists who met over a bowl of nasturtiums in a New York studio, who fell in love, wedded, and moved into the country. Her stories of Mr. Schweinhunden the gardener, Vagrant the dog, Marcus Aurelius the turtle, and other country friends, are most entertaining. There is plenty of sentiment, too; but the ground-work of the little volume is garden-lore. A dainty green binding with nasturtium design, and many half-tones, in addition to drawings by the Hermit and "Bentley," illustrate the beauties of the garden.

#### ANTHOLOGIES AND YEAR-BOOKS.

Mr. E. V. Lucas, indefatigable maker of anthologies, has this year edited a companion volume to "The Ladies' Pageant," that happy assemblage of real and imaginary heroines. He calls it "Some Friends of Mine: A Rally of Men" (Macmillan).

On the whole, the new book has less of the characteristic Lucas quality than any of those that have preceded it. Perhaps Mr. Lucas does not think playful fancy suitable to the consideration of stern masculinity. At any rate the nomenclature of his portrait gallery is straightforward and unadorned, and he has almost entirely excluded fictitious characters, going to writers like Vasari, Charles Lamb, Mr. C. J. Apperley, Mr. S. Baring-Gould, George Borrow, and Dr. John Brown, for keen characterizations of actual persons. A large part of this material will be absolutely new to the average reader, who will find this volume, if the least witty, far from being the least interesting of the Lucas anthologies.

From the wide fields of English and American poetry Mr. Willis Boyd Allen has industriously culled some of the numberless tributes to the modest violet; and they are gathered in "The Violet Book" (George W. Jacobs & Co.). Its pages are strewn with "pale violets" and masses of "deep violets" adorn its cover. It is a pity that so pretty a conception should be marred by a tasteless frontispiece — which also appears on the cover of the volume.

"The Book of Christmas," published by the Macmillan Co., is an anthology of prose and poetry, attractively grouped and entitled, in the fashion that has recently brought the anthology again into popular favor. A graceful introduction by Mr. Hamilton W. Mabie analyzes the Christmas spirit and suggests what a true "Book of Christmas" should stand for. Scattered through the little book are a dozen appropriate reproductions from the Old Masters, and an ornamental title-page for each group of quotations has been drawn by Mr. George Wharton Edwards.

#### MISCELLANEOUS GIFT-BOOKS.

Two beautiful illustrated volumes from the presses of the Tandy-Thomas Co. are based, respectively, on the text of "Thanatopsis" and the words of our national anthem — if "America" is our national anthem. For the latter, Mr. Walter Tittle has designed pages richly illuminated and lettered in the style of an old missal, to contain the title of the volume — "My Country" — a dedication, and a brief account of the author and the song. A colored portrait of Francis Smith follows, and the stanzas of the song in facsimile of the author's handwriting, framed in illuminated borders. For each line of each stanza there is an illustration, or, more accurately, a picture suggested by the words. Many of these are faithful treatments of some striking American scene, — the statue of Liberty in New York harbor, Niagara Falls, the Garden of the Gods, the Capitol at Washington, — each set within an illuminated border. — The pages of "Thanatopsis" are of Italian handmade paper, in a brown tint. On them are mounted thirty etchings, after designs by Mr. Walworth Stilson. Half are illustrations; the others contain the hand-lettered text of the poem surrounded by appropriate decorations. The book is of quarto size, simply bound in

brown boards, with parchment back. Mr. Stilson's landscapes are varied and beautiful; and they are all full of the solemn majesty that is the dominating note of the poem.

Readers of Miss Mary Caroline Crawford's "St. Botolph's Town" published last year, will be glad to know that she has continued the history of old Boston — why should we not say young Boston? — from the dawn of the Revolution, where she left it, until the town became a city and thereby entered upon another epoch. The new book, therefore, covers the formative period, "when the peculiar genius of Boston was beginning to find itself in art, in politics, and in civic life." Miss Crawford does not say much about politics, and the artists rather than the arts are her concern. Pursuing much the plan of "St. Botolph's Town," she has made seventeen related, yet independent, studies of men and movements. The illustrative material is varied and interesting: it includes old prints and engravings, portraits, and modern photographs or drawings of historic sites. "Old Boston Days and Ways" (Little, Brown, & Co.), as interpreted by Miss Crawford with accuracy, vivacity, and the novelty due to the use of a considerable body of new material, are certainly not wanting in interest for readers of to-day.

Several years ago, Mrs. Anna Benneson McMahan offered to holiday book-buyers a fanciful little volume, telling, with imagined detail, the story of the presentation of Shakespeare's "Midsummer Night's Dream" at the Christmas revels before Queen Bess and her court. This year, in somewhat similar vein, she relates "Shakespeare's Love Story," weaving into her idyllic picture of his romantic adventure such of the sonnets as suit her purpose. She does not mean, she explains, to propound a new "theory" of their origin; only to show that, read thus in connection with his life, they show him as capable of inspired love-making as he was of inspired poetry. The publishers, Messrs. A. C. McClurg & Co., have devised a very pretty setting for the book. The illustrations are printed separately in tint on thin paper, and framed, as it were, in tinted borders; while cover and end-papers carry out the same color scheme.

Fourteen exquisite volumes comprise the output of Mr. Thomas B. Mosher for the present holiday season. The smaller books include Milton's "Ode on the Nativity," Eugene Lee-Hamilton's "Mimma Bella," Mr. Austin Dobson's "Proverbs in Porcelain," Browning's "Rabbi Ben Ezra," Baudelaire's "Poems in Prose," Pater's "The Child in the House," Olive Schreiner's "The Lost Joy," Henley's "Rhymes and Rhythms," and "A Little Book for John O'Mahony's Friends," by Mrs. Katharine Tynan. The five larger books (none of them inconveniently large) are, "Silhouettes," by Mr. Arthur Symons; "A Wayside Lute," by Miss Lizette W. Reese; "Felise: A Book of Lyrics," by A. C. Swinburne; "The Land of Heart's Desire," by Mr. W. B. Yeats; and Francis Thompson's posthumous essay on Shelley. Here is good literary fare indeed, and

garnished in a way that appeals to the most fastidious taste. As we have often said before, these are the ideal books for modest Christmas remembrances.

Two books of sermons suggested by the life of Christ have been issued in illustrated editions. "Bethlehem to Olivet" (T. Y. Crowell & Co.), by that well-known writer on religious themes, Dr. J. R. Miller, is described in the sub-title as "The Life of Jesus Christ Illustrated by Modern Painters." In reality, however, Dr. Miller has presupposed on his reader's part a knowledge of the facts of the Bible narrative, and, using them merely as points of departure, brings out the message of each incident for the world of to-day. For each chapter there is a suitable illustration from the work of some noted painter.—"With Christ in Palestine" (R. F. Fenno & Co.) contains four addresses by Rev. Dr. A. T. Schofield, of London, all suggested by a recent trip through the Holy Land, and illustrated by photographs of the country.

"The Seven Ages of Childhood" (Moffat, Yard) is a book of pictures by Miss Jessie Willcox Smith, with verses to accompany them from the versatile pen of Miss Carolyn Wells. Miss Wells's verses are neat and witty, and Miss Smith's pictures, which include large pictures in color and many dainty little groups at the top and bottom of the pages, are quite as charming as usual.

#### THE SEASON'S BOOKS FOR THE YOUNG.

The following is a list of all children's books published during the present season and received at the office of THE DIAL up to the time of going to press with this issue. The titles are classified in a general way, and brief descriptions of most of the books are given. It is believed that this list will commend itself to Holiday purchasers as a convenient and trustworthy guide to the juvenile books of 1909.

#### STORIES FOR BOYS ESPECIALLY.

**College Years.** By Ralph D. Paine. Several stories dealing with various types of the modern college youth and his sports and activities. Illustrated. Charles Scribner's Sons. \$1.50.

**Captain Chub.** By Ralph Henry Barbour. A sequel to "Harry's Island," carrying on the story of the good times of Tom, Dick, Harriet, and Roy, who rent a house boat for the summer and cruise up and down the Hudson. Illustrated. Century Co. \$1.50.

**The Cave of the Bottomless Pool.** By Henry Gardner Hunting. A sequel to "Witter Whitehead's Own Story." The scene is a summer camp for boys and the plot is intricate enough for a detective story. Illustrated. Henry Holt & Co. \$1.50.

**A Boy's Ride.** By Gulielma Zollinger. The story is laid in England in the time of King John and presents a stirring picture of life in medieval times. Illustrated. A. C. McClurg & Co. \$1.50.

**Captain Pete of Puget Sound.** By James Cooper Wheeler. The story of a fine comradeship between two boys, one of whom manages to disperse a band of smugglers on the Pacific coast. Illustrated. E. P. Dutton & Co. \$1.50.

**Redney McGaw.** By Arthur E. McFarlane. Redney is a typical street gamin who joins a circus, helps to save a panther-tamer, prevents a train-wreck, and has a wild ride on an elephant. Illustrated. Little, Brown & Co. \$1.50.

**Longshore Boys.** By William O. Stoddard, Jr. The adventures of three boys on a cruise in Great South Bay. Illustrated in color. J. B. Lippincott Co. \$1.50.

**A Son of the Desert.** By Bradley Gilman. The scene is laid in Egypt, and the hero, the son of a Bedouin sheik, after being befriended by a young American boy, repays his obligation in a thrilling manner. Illustrated. Century Co. \$1.50.

**For the Stars and Stripes.** By Everett T. Tomlinson. A Civil War story based upon true happenings, the action centering about the escape of a young Union soldier from a Southern prison. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.

**The Boy with the U. S. Survey.** By Francis Rolt-Wheeler. Full of action and of information about Uncle Sam's affairs. Lothrop, Lee & Shepard Co. \$1.50.

**Captain Pete of Cortesana.** By James Cooper Wheeler. A bracing story of the Puget Sound country. Illustrated. E. P. Dutton & Co. \$1.50.

**The Lookout Island Campers.** By Warren I. Eldred. Under the care of a tutor and an athletic young doctor a crowd of boys go into camp for the summer. Illustrated. T. Y. Crowell & Co. \$1.50.

**With Kit Carson in the Rockies.** By Everett McNeil. The story is woven around the desperate and exciting experiences of a band of trappers wintering in the mountains. Illustrated. E. P. Dutton & Co. \$1.50.

**With Pickpole and Peavy; or, Two Live Boys on the East Branch Drive.** By C. B. Burleigh. The hero and his friend, Fred Warner, join a crew of lumber-drivers and have some thrilling experiences. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.

**Bar B Boys; or, The Young Cow-Punchers.** By Edwin L. Sabin. A tale of ranch life in the far west, filled with adventure and the free air of the Rockies. Illustrated. T. Y. Crowell & Co. \$1.50.

**Ralph Osborn, Midshipman at Annapolis.** By Edward L. Beach. Pictures the life at Annapolis and tells how Ralph Osborn won his first spurs. Illustrated. W. A. Wilde Co. \$1.50.

**By Reef and Trail: Bob Leach's Adventures in Florida.** By Fisher Ames, Jr. Full of the excitement of alligator hunts and adventures with loggerheads, huge devil-fish, etc. Illustrated. Boston: Brown & Page. \$1.50.

**An Island Secret.** By Earle Cabot McAllister. A sequel to "On Tower Island," full of mysterious ciphers, thrilling mishaps, hunts for hidden treasure, etc. Illustrated. Dana Estes & Co. \$1.50.

**Dick in the Everglades.** By A. W. Dimock. A tale of two boys who take a hunting trip in the Everglades. Illustrated. F. A. Stokes Co. \$1.50.

**On the Old Kearsarge: A Story of the Civil War.** By Cyrus Townsend Brady. Begins with the sinking of the "Cumberland" and ends with the destruction of the "Alabama" by the "Kearsarge," the young hero being a member of the crew on the latter. Illustrated. Charles Scribner's Sons. \$1.35 net.

**A Junior in the Line.** By T. Truxton Hare. Bob Walters, now a junior at college, takes part in exciting football games and field sports. Illustrated. Penn Pub'g Co. \$1.25.



**An Annapolis Second Classman.** By Lt. Com. E. L. Beach. Full of vigorous incidents, chief among which is the discovery and suppression of a plot against the United States government. Illustrated. Penn Pub'g Co. \$1.25.

**The Short Stop.** By Zane Grey. The author of this exciting tale of the baseball diamond has played professional ball himself, and so knows the life he describes. Illustrated. A. C. McClurg & Co. \$1.25.

**The School Four.** By A. T. Dudley. This first volume in the "Stories of the Triangular League" series deals with school athletics, especially rowing and football, and the hero leads an exciting career. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

**The Silver Canoe.** By Henry Gardner Hunting. The story of a secret that had to be kept—the scene laid in a big metropolitan department store. Illustrated. A. C. McClurg & Co. \$1.25.

**The School Team in Camp.** By John Prescott Earl. A jolly outdoor story of a football team camping in the Maine woods, a sequel to "On the School Team." Illustrated. Penn Pub'g Co. \$1.25.

**"Chet."** By Katherine M. Yates. "Chet" is a virile, fun-loving boy who learns some of the big lessons of life from a winsome girl companion. Illustrated. A. C. McClurg & Co. \$1.25.

**Winning his Shoulder Straps; or, Bob Anderson at Catham Military School.** By Norman Brainerd. Bob and his friends are natural, bright, up-to-date lads, who have a jolly time at school. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

**The Young Continentals at Lexington.** By John T. McIntyre. Begins a series that carries a group of American boys through some of the most interesting scenes of the Revolution. Illustrated. Penn Pub'g Co. \$1.25.

**Billy Tomorrow.** By Sarah Pratt Carr. Billy is a mischievous, rather lazy youngster who begins to "be a man" when he realizes all that his widowed mother and sister are doing for him. Illustrated. A. C. McClurg & Co. \$1.25.

**At School in the Cannibal Islands.** By Edwin J. Houston. The same characters that were introduced in "Five Months on a Derelict" reappear in this story of adventure. Illustrated. Griffith & Rowland Press. \$1.25.

**Sixty-Five on Time.** By Jean K. Baird. A railroad story with enough vim and movement to suit the most exacting boy. Illustrated. Saalfeld Pub'g Co. \$1.25.

**For the Norton Name.** By Hollis Godfrey. A resourceful youth uses his wits and his college acquirements to save his father's business from destruction. Illustrated. Little, Brown, & Co. \$1.25.

**A United States Midshipman in China.** By Lt. Com. Yates Stirling. Two midshipmen on a gunboat help to thwart an attack on an American mission. Illustrated. Penn Pub'g Co. \$1.25.

**The Football Boys at Lakeport; or, More Goals than One.** By Edward Stratemeyer. Tells what the jolly boys of Lakeport did when the football season came around. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

**The Minute Boys of New York City.** By James Otis. Has to do with the encampment of General Wooster at Harlem in 1775. Illustrated. Dana Estes & Co. \$1.25.

**Richard in Camp.** By Mary Knight Potter. Describes the further experiences of the hero of "How Richard Won Out." Illustrated. W. A. Wilde Co. 75 cts.

**Ward Hill, the Teacher.** By Everett T. Tomlinson. Tells of Ward Hill's experiences after he graduated from college and was offered a position as teacher in the Weston School. Illustrated. Griffith & Rowland Press. \$1.25.

**The Airship Boys Series.** By H. L. Saylor. First vols.: *The Airship Boys, or, The Quest of the Aztec Treasure*; *The Airship Boys Adrift, or, Saved by an Aeroplane*. Each illustrated. Reilly & Britton Co. Per vol., \$1.

**Found by the Circus.** By James Otis. The "great and only show" picks up a stray youngster who has fallen asleep in one of the wagons, and he travels with them until his horrified aunt appears. Illustrated. T. Y. Crowell & Co. \$1.

**On the Gridiron, and Other Stories of Out-door Sport.** By Jesse Lynch Williams and others. New volume in "Harper's Athletic Series." Illustrated. Harper & Brothers. 60 cts.

**Boys on the Railroad.** By Molly Elliot Seawell, James Barnes, Ellen Douglas Deland, and others. Illustrated. "Harper's Young People Series." Harper & Brothers. 60 cts.

**A Knight of the West Side.** By W. Cripsin Shepard. Penn Pub'g Co. 60 cts.

#### STORIES FOR GIRLS ESPECIALLY.

**Janet at Odds.** By Anna Chapin Ray. The fifth volume of the "Sidney Books," in which several of Miss Ray's favorite characters reappear. Illustrated. Little, Brown, & Co. \$1.50.

**From Sioux to Susan.** By Agnes McClelland Daulton. The story of a family's happy home life and of a brave, madeap girl's struggles as she fights her faults. Illustrated. Century Co. \$1.50.

**Betty Baird's Golden Year.** In this third and concluding volume of "The Betty Baird Series" Betty is shown happily at work in her profession, until she finally falls in love. Illustrated. Little, Brown & Co. \$1.50.

**Dorothy Brown.** By Nina Rhoades. The heroine is introduced as a little girl of eight, but later on appears as a school-girl of fourteen in a boarding-school in Connecticut. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.

**Joan's Jolly Vacation.** By Emilia Elliott. Vivacious Joan and her brothers and sisters are poor, but fortunately they possess a wealthy uncle, who wisely supplies their wants. Illustrated. George W. Jacobs & Co. \$1.50.

**The Wide-Awake Girls in Winsted.** By Katherine Ruth Ellis. Deals with the same jolly quartette of girls that appeared in "The Wide Awake Girls." Their newest venture is the establishment of a library in a small country town. Illustrated. Little, Brown & Co. \$1.50.

**Six Girls and the Seventh One.** By Marion Ames Taggart. Continues the good times of the happy young people who appeared in "Six Girls Growing Older." Illustrated. W. A. Wilde Co. \$1.50.

**The Lass of the Silver Sword.** By Mary Constance Du Bois. Jolly boys and girls go camping in the Adirondacks, where they undergo many adventures and some real peril. Illustrated. Century Co. \$1.50.

**Dorothy Brooke's School Days.** By Frances Campbell Sparhawk. Dorothy, aged fifteen, enters a large boarding school, where she speedily wins many friends and some enemies. Illustrated. T. Y. Crowell & Co. \$1.50.

**The Girls of Fairmount.** By Etta Anthony Baker. Tales of fun and frolic in a famous girls' finishing school. Illustrated. Little, Brown & Co. \$1.50.



**Wits' End.** By Amy E. Blanchard. The scene is laid on an island in Casco Bay. Illustrated. Dana Estes & Co. \$1.50.

**Betty Wales & Co.** By Margaret Warde. When Betty has to earn her living her way of doing it is characteristic and original. She and her friends open a unique college tea-shop which becomes popular and prosperous. Illustrated. Penn Pub'g Co. \$1.25.

**Helen Grant, Teacher.** By Amanda Douglas. This popular young college graduate takes a position as teacher in the new High School in a small town. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

**A Little Princess of Tonopah.** By Aileen Cleveland Higgins. Little Jean Kingsley goes to a western mining camp with her father, lives in a tent, discovers a cave, and helps in the search for a fortune. Illustrated. Penn Pub'g Co. \$1.25.

**American Patty.** By Adele E. Thompson. A story of the War of 1812 in which brave little Patty shows her heroism. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

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**The Four Corners Abroad.** By Amy E. Blanchard. The Corner girls to go abroad and enjoy many amusing experiences. Illustrated. George W. Jacobs & Co. \$1.50.

**Cock-a-doo-dle Hill.** By Alice Calhoun Haines. A sequel to "The Luck of the Dudley Grahams," which tells where they went to live when they left New York. Illustrated. Henry Holt & Co. \$1.50.

**When Roggie and Reggie Were Five.** By Gertrude Smith. This new story about Roggie and Reggie is laid in Washington, where these popular children are guests of honor at the White House. Illustrated. Harper & Brothers. \$1.30 net.

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**Mother Tucker's Seven.** By Angelina W. Wray. A jolly story of a family of boys and girls who are forced to have their good times in economical ways. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

**The Helter Skelters.** By George Daulton. The adventures of a group of likable children whose imaginations lead them into occasional mischief. Illustrated. F. A. Stokes Co. \$1.25.

**We Four and Two More.** By Imogen Clark. Six happy children spend the summer with a grandmother and a maiden aunt at a fine old country place. Illustrated in color. T. Y. Crowell & Co. \$1.25.

**Camping in the Forest: The Adventures of Five Children.** By Margaret Clayton. Describes the animal life five children saw, and the stories that were told them. Frederick Warne & Co. \$1 net.

**The Rambler Club Afloat.** By W. Cripsin Shepard. Illustrated. Penn Pub'g Co. 60 cts.

#### BIOGRAPHY, HISTORY, AND TRAVEL.

**The Red Book of Heroes.** By Mrs. Andrew Lang; edited by Andrew Lang. Stories dealing with well-known people in real life, such as General Gordon, Father Damien, etc. Illustrated in color. Longmans, Green & Co. \$1.60 net.

**The Boys' Life of Ulysses S. Grant.** By Helen Nicolay. A companion volume to Miss Nicolay's "Boys' Life of Lincoln" which will be enjoyed by boys of all ages. Illustrated. Century Co. \$1.50.

**The Book of Famous Sieges.** By Tudor Jenks. The sieges of Troy and Babylon, Tyre and Antioch, Constantinople, Syracuse, Gibraltar, Antwerp, Vicksburg, Paris, and Port Arthur are here described. Illustrated. Doubleday, Page & Co. \$1.50 net.

**Decisive Battles of America.** By various authors; edited by Ripley Hitchcock. Sets forth the great military events in our history from Bunker Hill to the Spanish War. Harper & Brothers. \$1.50.

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**The Story of Hereward.** By Douglas C. Stedman. Hereward, the last of the Saxon warriors, was one of the most heroic figures in early England. Illustrated. T. Y. Crowell & Co. \$1.50.

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**Swiss Family Robinson.** By Johann David Wyss. A new edition, with introduction by William Dean Howells and numerous illustrations by Louis Rhead. Harper & Brothers. \$1.50.

**Pinocchio: The Adventures of a Little Wooden Boy.** By Carlo Collodi; translated by Joseph Walker. New translation of a story that has gained steadily in popularity during twenty years. Illustrated in color. T. Y. Crowell & Co. \$1.

**Pinocchio: The Adventures of a Marionette.** By C. Collodi; translated from the Italian by Walter S. Cramp; revised by Sara E. H. Lockwood; illustrated in color, etc., by Charles Copeland. Ginn & Co. \$1 net.

#### FOR THE LITTLE TOTS.

**Lyrics Pathetic and Humorous, from A to Z.** By Edmund Dulac. Amusing verses and full-page pictures in color by the well-known illustrator of "The Arabian Nights." Frederick Warne & Co. \$2 net.

**When Mother Was a Little Girl.** Drawings in color by Ida Waugh and verses by Amy Blanchard illustrating various phases and stages of child-life. Daintily bound in silk cloth. E. P. Dutton & Co. \$2.

**Yesterday's Children.** By Githa and Millicent Sowerby. A book of verses and pictures about the children of long ago. Illustrated in color, etc. Duffield & Co. \$1.50.

**A Bouquet of Rhymes.** By Althea Randolph. The flowers, the rain, the sun, the moon, and various other nature studies have been woven into entertaining verses. Illustrated in color. New York: Bonnell, Silver & Co. \$1.50.

**The Animals in the Ark.** By A. Guizot. A translation from a fascinating French juvenile, picturing the animals in all sorts of occupations as they while away the time during the flood. Illustrated in color. Duffield & Co. \$1.25.

**The Kite Book.** By B. Cory Kilvert. A humorous story, with colored pictures by the author, who is a well-known illustrator. Dodd, Mead & Co. \$1.25.

**The Song of Sixpence Picture Book.** By Walter Crane. Contains: A Song of Sixpence; Princess Belle Etoile; An Alphabet of Old Friends. Illustrated in color, etc., and decorated. John Lane Co. \$1.25.

**Little Indian Maidens at Work and Play.** By Beatrice Baxter Ruyl. A book of little verses adapted from the Zuni folk-songs, with accurate illustrations of Indians. E. P. Dutton & Co. \$1.25.

**When I Grow Up.** Pictures and verses by W. W. Denslow. Records a boy's dreams of what he would like to be when he grows up—a autoist one day, a clown another, a hunter, a baseball player, cowboy, pirate, etc. Century Co. \$1 net.

**The Roly-Poly Pudding.** By Beatrix Potter. A tale of a family of kittens and their enemies, the rats. Illustrated in color, etc. Frederick Warne & Co. \$1 net.

**The Land of Really True.** By Millicent Olmsted. Continues the adventures of three little children who appeared in "The Land of Never Was." Illustrated in color. George W. Jacobs & Co. \$1.

**The Lettie Lane Paper Family.** Designed by Sheila Young. Comprises twelve sheets of paper dolls in color, each sheet representing one member of the family and its wardrobe. George W. Jacobs & Co. \$1.

**Timothy Trim's Clock Book.** A unique book of verses containing a clock face (with real hands) which appears through an aperture on each page. Curtis Pub'g Co. 75 cts.

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**The Bunnikins-Bunnies in Camp.** By Edith B. Davidson. Illustrated in color and decorated by Clara E. Atwood. Houghton Mifflin Co. 50 cts. net.

**Complete Version of Ye Three Blind Mice.** By John W. Ivimey. Illustrated in color, etc. Frederick Warne & Co. 50 cts. net.



**Bright-Wits, Prince of Mogador, and the Puzzles he Had to Solve.** By Burren Loughlin and L. L. Flood. Illustrated in color. H. M. Caldwell Co. 75 cts.

**Happy Hour Series.** Comprising: *Play Days*, and *Little Folks in the Country*. Illustrated in color, etc. W. A. Wilde Co. Per vol., 50 cts.

**The Circus Book for Children.** By Bertha Elinor Buffington, Theresa Weimer, and R. G. Jones. Illustrated in color, etc. Boston: Benj. H. Sanborn & Co. 50 cts.

**Master Bob Robin.** By Henry Stannard. Illustrated in color. Frederick Warne & Co. 50 cts.

**The Flopsy Bunnies.** By Beatrix Potter. Illustrated in color. "Peter Rabbit Series." Frederick Warne & Co. 50 cts.

**Story Land.** Edited by Clara Murray. Illustrated in color, etc. Little, Brown & Co. 50 cts.

**The House that Jack Built.** Cut in the shape of a house and illustrated in color. Curtis Pub'g Co. 25 cts.

**The Wind Mill.** Based on Longfellow's poem, "The Windmill," and printed in colors, showing a wind-mill with movable arms. Curtis Pub'g Co. 25 cts.

#### GOOD BOOKS OF ALL SORTS.

**The Children's Book of Art.** By Agnes Ethel Conway and Sir Martin Conway. A simply-told introduction to art, with numerous illustrations in color from famous masterpieces. Macmillan Co. \$2 net.

**The Child You Used to Be.** By Leonora Pease. A quaint and fanciful portrayal of the experiences common to all imaginative children. Illustrated in tint by Lucy Fitch Perkins. A. C. McClurg & Co. \$1.50.

**The Boyhood of Christ.** By Lew Wallace. A new illustrated edition of this well-known classic by the author of "Ben Hur." Harper & Brothers. \$1.50.

**The Garden of Eden.** By George Hodges. Old Testament stories entertainingly told for children. Illustrated. Houghton Mifflin Co. \$1.50.

**Can You Believe Me Stories.** By Alicia Aspinwall. Frankly absurd stories which will appeal to the child with a keen sense of the ridiculous. Illustrated. E. P. Dutton & Co. \$1.50.

**Child's Guide Series.** New vols.: *A Child's Guide to American History*, by Henry W. Elson; *A Child's Guide to Reading*, by John Macy; *A Child's Guide to Music*, by Daniel Gregory Mason. Each illustrated. Baker & Taylor Co. Per vol., \$1.25 net.

**My Father's Business.** By Charles E. Jefferson. A series of simple sermons for children. Illustrated from reproductions of great paintings. T. Y. Crowell & Co. \$1.25 net.

**Elsie and the Arkansas Bear.** Told in song and story by Albert Bigelow Paine. Illustrated in tint by Frank Ver Beck. Henry Altamus Co. \$1.

**Billy Whiskers at the Fair.** By F. G. Wheeler. Billy, that most unusual goat, goes to the County Fair and highly enjoys it. Illustrated in color. Saalfield Pub'g Co. \$1.

**When Mother Lets Us Give a Party.** By Elsie Duncan Yale. Illustrated. Moffat, Yard & Co. 75 cts. net.

**Adam's Dream, and Two Other Miracle Plays for Children.** By Alice Corbin. Charles Scribner's Sons. 75 cts. net.

**Christmas in Japan; or Saburo's Reward.** By Sarah Gertrude Pomeroy. Illustrated. Dana Estes & Co. 50 cts.

#### NOTES.

"Divorce: A Study in Social Causation," by Professor James P. Lichtenberger, is a recent monograph in the historical series of Columbia University.

Carlyle's "Past and Present," with an introduction by Mr. G. K. Chesterton, is added by Mr. Henry Frowde to the series of "The World's Classics."

The late Edward Caird's "Essays on Literature," first published in 1892, is now reprinted by the Macmillan Co., without change of text, as far as we have observed.

"Hamlet" and "The Tempest" are the two latest volumes in "The New Hudson Shakespeare," as edited by Messrs. E. C. Black and A. J. George, and published by Messrs. Ginn & Co.

Professor Martin Schutze of the University of Chicago, whose "Hero and Leander" has been well received by the leading critics, is now completing a poetic drama dealing with the subject of Judith and Holofernes.

Dr. Paul Carus has translated a selection from the rhymes of Angelus Silesius, and made an attractive little book which is issued by the Open Court Publishing Co. Both German text and English version are given on the same page.

The reported serious illness of Herr Björnson lends interest to the announcement that his last novel, "Mary," published about two years ago, is now added, in a translation by Miss Mary Morison, to the English series issued in uniform shape by the Macmillan Co.

Prescott's "Conquest of Mexico," Macaulay's "Speeches on Politics and Literature," Trotter's "The Bayard of India" (Sir James Outram), and George Smith's "Life of William Carey" are the latest editions to "Everyman's Library," published by Messrs. E. P. Dutton & Co.

From England comes the announcement that King Edward has knighted Frederick Macmillan, the present head of the English publishing house of Macmillan & Company, and a director of The Macmillan Company of New York. Mr. Macmillan is the son of the original founder, Daniel Macmillan.

Mr. Rutger B. Jewett, manager of John Lane Company, has lately completed an arrangement with Mr. Eden Phillpotts by which John Lane Company will, in future, be Mr. Phillpotts' publishers in America. The first of Mr. Phillpotts' novels to be issued under this arrangement was "The Haven."

"A College Text-Book of Geology" is added to the "American Science Series" of Messrs. Henry Holt & Co., the authors being Professors Thomas C. Chamberlin and Rollin D. Salisbury. It makes a stout volume of nearly a thousand pages, amply illustrated, and maintaining in every respect the high standard of the series to which it belongs.

Mr. E. Byrne Hackett, who for the past three years has been in charge of the publishing department of The Baker & Taylor Co., recently severed his connection with that firm to take charge of the affairs of the Yale University Press, with offices in New York City. Mr. W. B. Parker, who has had a varied publishing experience, will take charge at The Baker & Taylor Company.

Professor J. E. Spingarn's "Critical Essays of the Seventeenth Century" is now completed by the publication of a third volume, covering the last fifteen years



of the period, and including examples of ten writers, among them being Temple, Wotton, Blackmore, Congreve, and Collier. There is a bibliography of the subject, and an index to the entire work. Mr. Henry Frowde is the publisher.

A volume of "Reminiscences and Sketches" by Mr. Charles Forster Smith, mostly reprinted from periodicals, is published by Messrs. Smith & Lamar, Nashville. Its two dozen numbers include papers upon literary and scholastic worthies, on literature and education, and on Southern life and character. We note with particular pleasure the essays on Charles Kendall Adams and Richard Malcolm Johnston. There are a dozen portrait illustrations.

The celebrated virtuoso Herr Eugen d'Albert has been enlisted by the Oliver Ditson Co. to edit their selection of the piano compositions of Beethoven for the "Musicians' Library." The first volume, now published, gives us five of the earlier sonatas and a group of seven "Bagatelles." A second volume, with examples of the later work, will follow, as we are informed concerning its contents by the prefatory essay, which discusses the selections in both volumes.

Mr. T. Werner Laurie, the London publisher, announces a series of new novels, equal in excellence to the long-established six-shilling book of fiction, and procurable for the modest sum of two shillings. The initial volume in this new venture is to be a story of London and Paris by Miss Florence Warden, with the title "The Empress of the Andes." Sales three times as large as those of the old-time novel will be necessary to secure the same profit to author and publisher.

The "American Publishing Company," doing business at Middlebury, Vermont, issues the following announcement: "THE NEW PHYSICS. SOUND. By Joseph Battell. 'Truth crushed to earth shall rise again. The eternal years of God are hers.' This book demonstrates that sound is corpuscular. The demonstration is complete in every particular. 8vo. 335 pages. Price \$1.25." Possibly some significance may be discovered in the fact that this contribution to science comes from the Green Mountains.

Messrs. D. C. Heath & Co. send us the following modern language texts: "Deutsche Patrioten in Russland zur Zeit Napoleons," by E. M. Arndt, edited by Professor W. A. Colwell; "Les Maîtres de la Critique Littéraire au XIX. Siècle," being essays by some dozen of authors, selected by Professor W. W. Comfort; and "L'Age d'Or de la Littérature Française," by Mlle. Louise Delpit. Messrs. Henry Holt & Co. publish a volume of "Exercises in French Composition for Schools and Colleges," by Mr. William Koren.

The death, on the 19th of November, of the Reverend John Bannister Tabb, of Baltimore, removes an interesting figure from our literature. Father Tabb had a varied career, beginning active life on a blockade-runner in the Civil War, and ending it a Roman Catholic priest. It was during his first attempt to run the blockade that Father Tabb was captured and imprisoned at Point Lookout, Maryland, where he made the acquaintance of Sidney Lanier, a fellow prisoner; this was the beginning of a strong friendship between the two men. Like Lanier, Father Tabb was passionately fond of music, and was himself a musician. As a poet, Father Tabb confined himself to the shorter forms of lyrical verse. Many of the most characteristic of his

poems are collected in his volume of "Later Lyrics," published by John Lane Company. For a year or more before his death, Father Tabb was totally blind; and this affliction was the subject of some of his most touching and expressive verses.

Messrs. D. C. Heath & Co. publish the following English texts: "The Essays of Elia," edited by Mr. H. E. Coblentz; Ruskin's "Sesame and Lilies," edited by Dr. Charles R. Gaston; and Goldsmith's two famous poems (with Gray's "Elegy"), edited by Miss Rose M. Barton. Other English texts are "Narrative and Lyric Poems for Students" (Holt), edited by Professor S. S. Seward, Jr.; "Selections from Byron, Wordsworth, Shelley, Keats, and Browning" (American Book Co.), edited by Messrs. C. T. Copeland and H. M. Rideout; and De Quincey's "The Spanish Military Nun" and "Revolt of the Tartars" (Frowde), edited by Mr. V. H. Collins.

The richness of illustration which gives "The International Studio" foremost place among present-day art magazines is emphasized anew in the latest bound volume of that periodical, just sent us by the John Lane Company. A more varied and interesting feast for the art-lover than that set forth in these four hundred pages could not easily be found. Every page contains one or more half-tone reproductions, and there are twenty-one plates in full color. A leaning toward the more bizarre tendencies in modern art has always been apparent in "The International Studio," yet it is not allowed to become predominant. We are especially glad to note the increasing attention which American art affairs are now receiving in this notable periodical.

Mr. Emerson Venable has compiled, and the Robert Clarke Co. has published, a work called "Poets of Ohio," containing not only representative selections, but also notes and biographical sketches. Ohio has had thirty-three poets deemed worthy of inclusion in this volume, and many of them are of more than local renown, as may be shown by mentioning the names of the Cary sisters, Mr. and Mrs. Piatt, T. B. Read, W. D. Howells, and Miss Edith M. Thomas. Altogether, Ohio makes almost as creditable a showing in poetry as in politics. The book is dignified in appearance and in editing, but we must confess that it opens up to the imagination an alarming vista of a future procession of commonwealths exploited in similar fashion.

"The Best of the World's Classics" is the title given to a ten-volume compilation of extracts from the great writers of the world, now published by Messrs. Funk & Wagnalls. Senator Henry Cabot Lodge figures as the editor of this latest effort to popularize literary culture, with Mr. Francis W. Halsey as his assistant, which we take to mean that Mr. Halsey has done the lion's share of the work. The volumes, which are of pocketable size, are devoted one each to Greece and Rome, two each to the Continent and America, and four to Great Britain and Ireland. There is, of course, no perspective in such an allotment, but we never expect it in compilations of this class. The entire representation of "other countries" of the Continent (besides France, Germany and Italy) is provided by Erasmus, Cervantes, Andersen, Turgénieff, Ibsen, and Tolstoy—a queerly-assorted half-dozen. The contents of these ten volumes are of course good literature, and as such to be recommended; but they are also for the most part snippets, and as such to be avoided. Only prose selections are included.

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[The following list, containing 167 titles, includes books received by THE DIAL since its last issue.]

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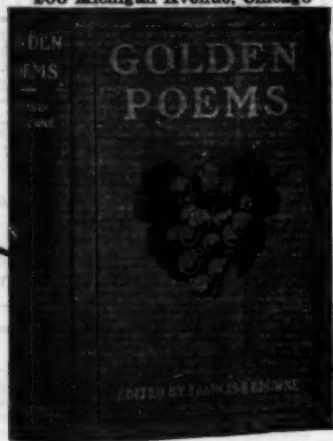
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